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H Ä N S E L  
A N D  
G R E T E L  
A Fairy Opera

In Three Acts by  
ADELHEID WETTE

Translated and Adapted  
Into English by  
CONSTANCE BACHE

The Music Composed by  
E. H U M P E R D I N C K

Complete Vocal Score by  
R. KLEINMICHEL

Ed. 1267

60p<sup>6</sup>

G. SCHIRMER, Inc., NEW YORK

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## ARGUMENT

ONCE upon a time a poor broom-maker and his wife lived in a lonesome cottage in the Harz Mountains with their little son, Hänsel, and daughter, Gretel. When our story opens, the father and mother have gone away to sell brooms in the neighboring villages, leaving the children at work in the house. But work is tiresome, especially when empty stomachs are clamoring for unattainable goodies; finally the youthful pair start to romping about the room, and at the height of their frolic the mother enters, weary from her long trip and unhappy because she has been unable to sell her wares. She scolds the children, and sends them out into the forest to pick wild strawberries for supper.—Late that evening the father returns, having disposed of his brooms at a good profit, and gaily unpacks a quantity of dainties; then, missing the children, he asks after them, and is horror-stricken at thought of their pitiful plight all alone after nightfall in the woods.

Act II discovers the children roaming through the woods, gradually filling their baskets with strawberries; heedless of direction and time, even-tide finds them bewildered in the darkening forest haunted, as they have been taught to believe, by fairies and witches. The steep, rocky bulk of the Ilsestein, a reputed gathering-place for evil sprites, looms up amid the trees; the wind whispers and moans uncannily, and shadowy bush and hollow take on strange and fearful shapes. The frightened children cower together beneath a spreading tree, and repeat their usual bedtime prayer to the "fourteen guardian angels," after which, calmer in spirit, they fall asleep with a fairy vision of the radiant angels floating around them.

Act III opens at daybreak; the children awake, refreshed by a good night's sleep, and sing merrily. All at once they notice an object overlooked in the evening darkness—a beautiful little house built of all manner of good things to eat, and giving off a most appetizing odor. This is, alas! the abode of a wicked witch, an ogress who entraps small boys and girls by her spells, pops them into her oven, and bakes them into delectable gingerbread, upon which she fares. Hänsel and Gretel approach the house and begin to break off tasty morsels from the walls; the witch appears and in due course casts a spell over them to prevent their escape; she now shuts Hänsel up in a sort of cage and feeds him on sweets to fatten him; then she tries to entice Gretel to bend down in front of the oven, so that she may be able to push her in and bake her; but Gretel pretends not to understand, and when the witch herself crossly bends down to show her how, the two children quickly shove her into the oven, bang the door shut, and dance around gleefully. Thereupon, all the gingerbread shapes that formed the hedge around the witch's house are transformed—her spell being broken—into their rightful shapes of happy boys and girls who thank Hänsel and Gretel for their deliverance; then the father and mother, who have been seeking their dear ones, burst upon the scene, and all winds up with a chorus of thanksgiving.



# Hänsel and Gretel.

## Dramatis Personæ.

---

Peter, a broom-maker.....	<i>Baritone.</i>
Gertrude, his wife.....	<i>Mezzo-Soprano.</i>
Hänsel }.....	<i>Mezzo-Soprano.</i>
Gretel } their children.....	<i>Soprano.</i>
The Witch who eats children.....	<i>Mezzo-Soprano.</i>
Sandman (the sleep fairy).....	<i>Soprano.</i>
Dewman (the dawn fairy).....	<i>Soprano.</i>
Children.....	<i>Sopranos and Contraltos.</i>

Fourteen Angels ..... *Ballet.*

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First Act.	Home.
Second Act.	The forest.
Third Act.	The witch's house.

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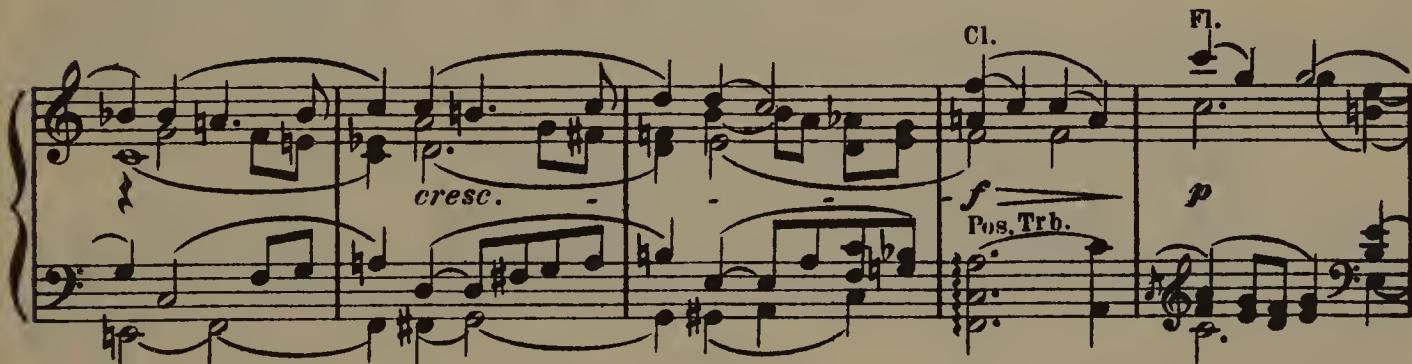


# Hänsel and Gretel.

## Prelude.

Ruhige, nicht zu langsame Bewegung.  
Andante con moto. (♩ = 69)

E. Humperdinck.



Allegro non troppo. Munter. (Die Halben ungefähr wie vorher die Viertel.)

Trp.

Fl.

*mf*

*p*

*cresc.*

*f*

*ff*

*dimin.*

*p*

VI. *p*

*Lea.* \*

*Lea.* \* *Lea.* \*

*Lea.* \* *Lea.* \*

*Lea.* \*

*Hb.* *Fl.* *Cl.*

A page of a musical score in 2/4 time, featuring six staves. The instruments and their parts are as follows:

- Top staff: Flute (Fl.)
- Second staff: Bassoon (Hb.)
- Third staff: Cello (Cl.)
- Fourth staff: Double Bass (Vl.)
- Fifth staff: Bassoon (Hb.)
- Sixth staff: Bassoon (Hb.)

Dynamic markings include *cresc.*, *sf*, *p*, *poco riten.*, *Trb. Pos. Vel.*, and *p*.

*Das Zeitmass sehr allmählich beschleunigen.  
Poco a poco accelerando.*

Im Zeitmass. (*Ein wenig zurückhaltend.*)  
a tempo. (*un poco ritenuo.*)

piano  
 10  
 piano  
 cresc.  
 (Wind) dim.  
 fp  
 VI.  
 p  
 fp  
 cresc.  
 Trp.  
 fp  
 f  
 15  
 fp  
 poco string.  
 cresc.  
 ff  
 20

*Ruhig.  
Tranquillo.*

*Sehr ruhig.  
Molto tranquillo.*

*(Wind) Bl.*

*Bl. (Wind)*

## First Act.

## Home.

Allegretto con moto. (♩ = 63)

Cl. Fl. Hb. Bass Hr.

(Curtain rises.)

## First Scene.

(A small and poorly furnished room. In the background a door; a small window near it, looking on to the forest. On the left a fireplace with chimney above it. On the walls are hanging brooms of various sizes. Hänsel is sitting by the door, making brooms, and Gretel opposite him by the fireplace, knitting a stocking.)

## Gretel.

Su-sy, lit-tle Su-sy, pray what is the news?

Hb.

The geese are running bare-foot be-cause they've no shoes!

The cobbler has leather and plen-ty to spare,

Why can't he

make the poor goose a new-

(continuing)

pair?

Hänsel (interrupting her)

Then they'll have to go bare-foot!

*Gretel* *Gretel* *Gretel*  
Hänsel.

Ei - a po - pei - a, pray what's to be

Hr.

done? Who'll give me milk and sugar, for bread I have none?

I'll go back to bed and I'll lie there all day, Where there's nought to

Gretel (interrupting) Then we'll have to go hungry!

(continuing) eat then there's nothing to pay!

Hänsel (throwing his work aside and getting up) If mother would on-ly come home a-

Cl. Hr. Hb. Cl. Hb. Fl. Cl. Bass. Hr. Str. dim.

Gretel (getting up)

Hänsel.

gain! Yes, I'm so hungry I don't know what to do! For weeks I've ea - ten nought but

Hb.

Bass.

Ten.

Bass.

Gretel.

Hush, Hän-sel, don't forget what father

bread, It's ve - ry hard, it is in - deed!

ritard. a tempo

ritard. a tempo

Cl.

Ten.

Wind.

p

ritard. a tempo

said When mother too wished she were dead:

ritard.

"When past bear - ing

a tempo

Str.

Bass.

is our grief, God the Lord will send re - lief!"

Hänsel.

Yes, yes, that

Vel.

sounds all ve - ry fine, But a - las, off maxims we can-not dine! 0  
vi

Str. *p* Bass.

Gre - - tel, it would be such a treat If we had some-thing nice to

Vel.

poco ritard.

eat! Eggs and butter and su - et paste, I've al-most for - got - ten how they

Hb. *poco ritard.*

Ten. *p* vcl.

Gretel (stopping his mouth)

Hush, don't give way to grumps,

Tempo.  
taste. O Gretel, I wish

Hr. Cl. Bass.

*f* *sf* *p*

Have patience a-while, no dole-ful dumps! This wo - ful face,

VI.

cre

Hr.

Whew! what a sight, Looks like a hor-rid old cross - - patch

scen

do

Allegretto con moto. (♩ = ♩)

(She takes a broom in her hand.)

fright!

Wind.

Crosspatch a - way,

Leave me I pray!

f

Hr.

Str. *p*

Just let me reach you, Quick-ly I'll teach you How to make trouble Soon mount to double!

Crosspatch, crosspatch, What is the use Grow-ling and grumbling, Full of a-buse,  
 VI. *p* cresc.

Off with you, out with you, Shame on you, goose! Crosspatch a-way,  
 Hänsel (seizes the broom too)

Wind. Str. *f* *p*

Crosspatch a-way, Hard lines I

Leave me I pray! If I am hung-ry I'll nev-er say so,  
 say! When I am hung-ry Surely I can say so, Can-not al-

cresc.

Will not give way so, Chase it a-way so! Crosspatch, crosspatch, What is the use  
 lay so, Can't chase a-way so! Crosspatch, crosspatch, What is the use

*p*

The musical score consists of five staves of music. The top staff is for the voice, with lyrics in English. The second staff is for the Violin (VI.), marked 'p' (piano). The third staff is for the Bass (B. C.), with a dynamic 'cresc.' (crescendo). The fourth staff is for the Wind, and the fifth staff is for the Strings (Str.). The lyrics are: 'Crosspatch, crosspatch, What is the use Grow-ling and grumbling, Full of a-buse,' followed by 'Off with you, out with you, Shame on you, goose! Crosspatch a-way,' with a note that 'Hänsel (seizes the broom too)'. The Wind and Strings play a rhythmic pattern. The lyrics continue with 'Crosspatch a-way, Hard lines I', then 'Leave me I pray! If I am hung-ry I'll nev-er say so,' followed by 'say! When I am hung-ry Surely I can say so, Can-not al-' with a dynamic 'cresc.'. The final section starts with 'Will not give way so, Chase it a-way so! Crosspatch, crosspatch, What is the use lay so, Can't chase a-way so! Crosspatch, crosspatch, What is the use', with a dynamic 'p' (pianissimo) at the end.

Grow- ling and grumb-ling, Full of a-buse, Off with you, Out with you,  
 Grow- ling and grumb-ling, Full of a-buse, Off with you, Out with

*cresc.*

Shame on you, goose! (pretending to sweep away.) That's right! Now  
 you, with you!

*Hr.* *f* *f*

Tempo primo. (♩ = ♩)

if you leave off com - plain ing I'll tell you a most de - light - - - ful  
 Wind.

*p* *f* *p* *dim.*

Bass.

Händsel.

secret! O de - light - - - ful! it must be something

*Hr.* *p* *Cl.* *Fl.* *Cl.* *Fl.*

*Vcl.*

## Gretel.

nicel! Well list - en, broth-er-kin, won't you be glad! Look

VI. Cl. Fl.

here in the jug, here is fresh milk, 'Twas giv - en to-day by our

VI. Cl. Fl.

neigh - bour, And moth - er, when she comes back

VI. Fl. VI.

home, Will certain-ly make us a rice blanc-mange!

*pudding*

Hänsel (with glee) *white with foam*

Rice blanc-mange!

*cresc.*

*Hänsel (dancing round the room)*

When blanc-mange is an - y-where near, Then Hänsel, Hänsel,

*Hb.*

*Cl.*

Hänsel is there!

How thick is the cream on the milk, let's

(He licks the cream off his finger.)

taste it! 0 Ge - mi - ni, wouldn't I like to

*p* *espressivo* *f* *dimin.*

*Più animato.*  
Gretel.

(gives him a rap  
on his fingers.)

What, Hänsel, tast-ing? Aren't you a - shamed? Out with your

drink it!

*Più animato.*

fingers quick, gree-dy boy! Go back to your work again, be  
 Ten.  
 Vcl.  
 sfz sfz sfz p sf

quick, that we may both have done in time! If mother comes and we haven't done  
 sf sf sf sf

Tempo come prima  
 Hänsel (sticking)  
 right, Then - bad-ly it will fare with us to - night! Work a-gain?  
 Cl.

his hands into his trousers pockets.) poco ritard.  
 No, not for me! That's not my i - dea at all, It doesn't  
 Hb. VI. poco ritard.

*a tempo*

suit me! It's such a bore! Dancing is jol - li - er far, I'm

*a tempo*

*cresc.*

*dr.*

Gretel.

Danc - ing! Danc - ing! O yes, that's bet - ter far.

sure!

*dot*

And sing a song to keep us in time!

One that our grand - mother

used to sing us: Sing then, and dance in time to the sing - ing!

Cl.

*do*

*VI.*

*mf*

**Allegretto con moto. (♩=100)**

(clapping her hands)

Brother come and dance with me,

Both my hands I of-fer thee, Right foot first, Left foot then, Round a-bout and

(Hänsel tries to do it, but awkwardly.)

## Hänsel.

back a - gain.

I would dance, but

don't know how, When to jump or when to bow, Show me what I ought to do,

VI

84

## Gretel.

So that I may dance like you.

With your foot you tap tap tap,

cresc.

f

tr.

VI.

p

Hu.

Cl.



With your hand you clap clap clap, Right foot first, Left foot then, Round about and

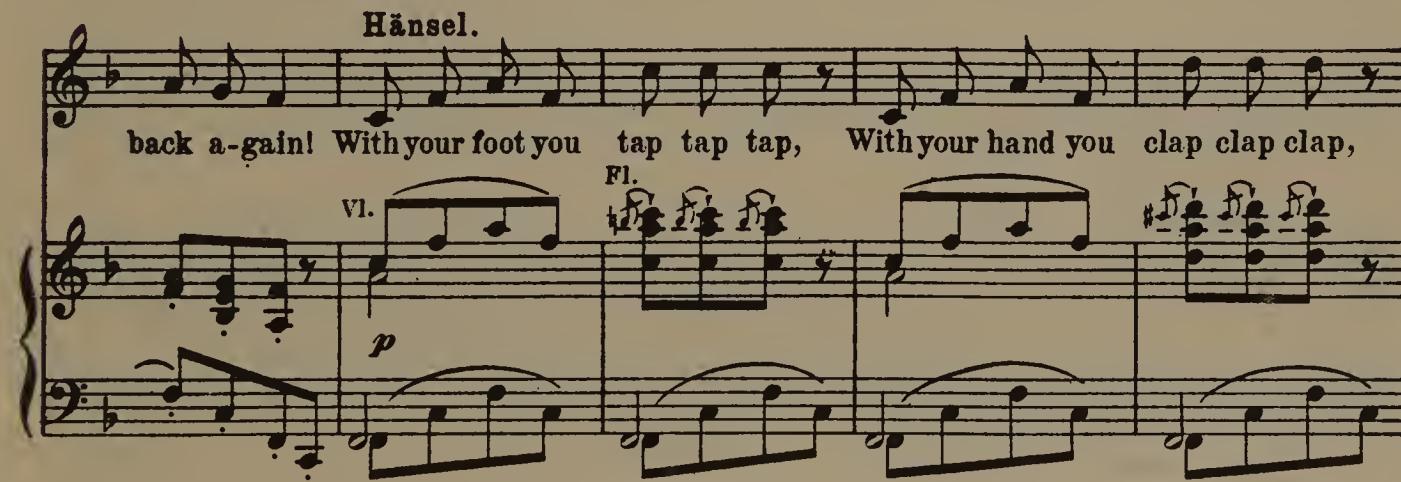
## Hänsel.

back a-gain! With your foot you tap tap tap, With your hand you clap clap clap,

VI.

Fl.

p



## Gretel.

Right foot first, Left foot then, Round and back a-gain!

That was ve-ry good indeed,

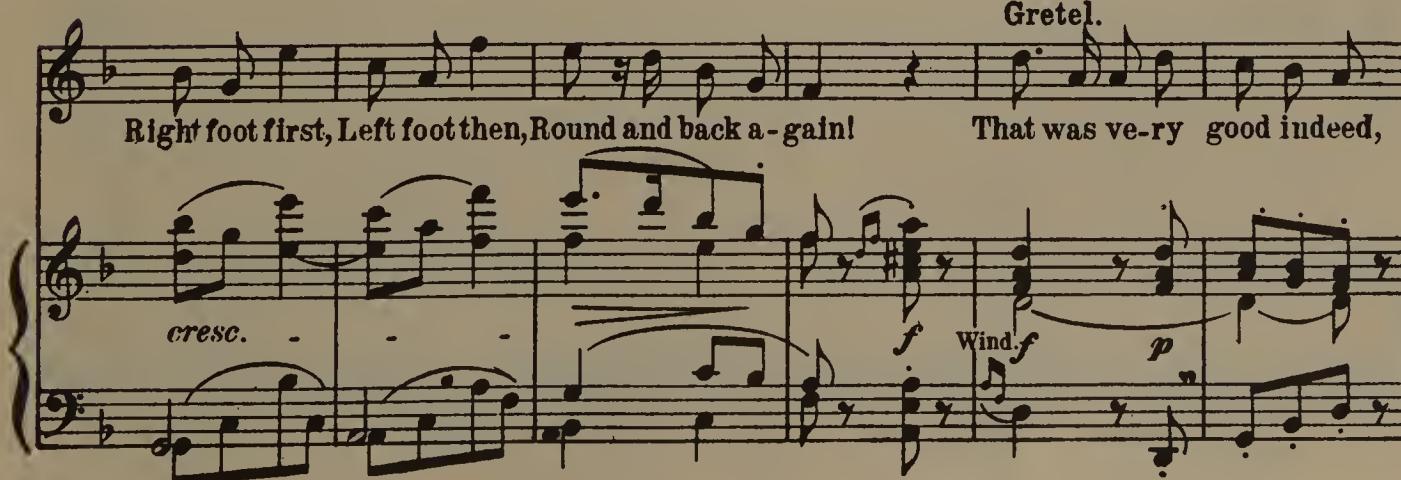
cresc.

f

Wind.

f

p



O I'm sure you'll soon succeed! Try a-gain and I can see Hän-sel soon will

*f* *p* *tr.* *Bass.* *Cl.* *cresc.*

(clapping her hands joyfully)

With your head you nick nick nick, With your fingers you

*dance like me!*

click click click, Right foot first, Left foot then, Round a-bout and back a-gain!

*Hänsel.*

With your head you nick nick nick, With your fingers you click click click, Right foot first,

*Fl.* *Vi.* *p* *cresc.*

## Gretel.

Left foot then, Round and back a - gain!

Brother, watch what next I do,

Wind.

You must do it with me too! You to me your arm must pro-fer, I shall not re -

VI.

Hr.

(takes Hänsel by the arm.)  
fuse your of-fer!

Come!

## Hänsel.

What I en -

cresc.

What I en -

joy is dance and jol - li - ty, Love to have my fling, In

Cl.

Hb.

fp

joy is dance and jol-li-ty, And all that kind of thing! What I en-joy is dance and  
 fact I like fri-vo-li-ty, And all that kind of thing! In fact I like fri-

VI. *mf*

jol-li-ty, Love to have my fling, I like fri-vo-li-ty, And  
 vo-li-ty, Love to have my fling, In fact I quite pre-fer fri-vo-li-ty, And

(pulls Hänsel along, and dances round him . . . . .  
 all that kind of thing! Tra la la, tra la  
 all that kind of thing!

Hh. *fp*

(then gives him a push)

la la la la la la la! Come and have a twirl, my dear-est Hän-sel, Come and have a

turn with me, I pray, Come here to me, come here to me, I'm sure you can't say

Hänsel (gruffly)

Nay! Go a-way from me, go a-way from me, I'm much too proud for you! With

Gretel.

lit - le girls I do not dance, And so, my dear, a - dieu! Go,

poco ritard.

Tempo.

(dances round Hänsel)

stu - pid Hans, con - cei - ted Hans, you'll see I'll make you dance! Tra la la la la la la  
 poco ritard. *Tempo.* Cl. Hr. Bass.

as before

and gives him a push)

la la la, tra la la la la la la la! Come and have a twirl, my dear-est  
 Hänsel (dances round Gretel)

Tra. la la la la la la

Hän-sel, Come and have a turn with me, I pray,

la la la, tra la la la la la la la! O Gre - tel dear, O

Wind.

Gretel.  
 sis - ter dear, Your stocking has a hole! O Hän - sel dear, O bro - ther dear, D'you

VI.

take me for a fool? With naugh-ty boys I do not dance, And so, my dear, a -

Hb. FL

p

Hänsel. poco ritard. Tempo. Gretel.

dieu! Now don't be cross, you sil-ly goose, You'll see I'll make you dance! Tra la

Cl. Vl. Trp.

Bass. p Ten. Vcl. Dr. mf

(they dance as before)

la tra la la tra la la la la, tra la la tra la la tra la la! Come and have a Hänsel.

Tr. la

twirl, my dear-est Hän-sel, Come and have a turn, my dear-est Hans! Sing

la tra la la tra la la la la, tra la la tra la la tra la la! Sing

Hr. Hr.

p mf p

lu - sti - ly hur - rah, hur-rah! While I dance with you! And if the stockings

lu - sti - ly hur - rah, hur-rah! While I dance with you! And if the shoes are

Cl. Cl.

mf Str. f Hr. f

(They dance by turns as before.)

are in holes Why mother'll knit some new! Come and have a

all in holes Why mother'll buy some new! Tra la la trala la tra la la la la, tra la

VI. Cl. Ten. fp

twirl, my dear-est Hän-sel! Only have a

la tra la la tra la la! Tra la la trala la tra la la la la, tra la

fp

fp

(Then they seize each other's hands and dance round and round,

twirl, my dear-est Hänsel! Tra la la trala la, tra la la tra la la. tra la

la trala la trala la la la, tra la la la la, la, tra la la la la, la la, tra la

fp

fp

fp

quicker and quicker, until at last they lose their balance and tumble over one another onto the floor.)

la tra la la, trala la trala la, trala la trala la, trala la trala la, tra  
 la la la, trala la trala la, tra la trala la, trala la trala la, tra  
*string:*

*fp* *fp* *cresc.* - - -

## Scene II.

Allegro.

The Mother.



Hal-lo!

Gretel.

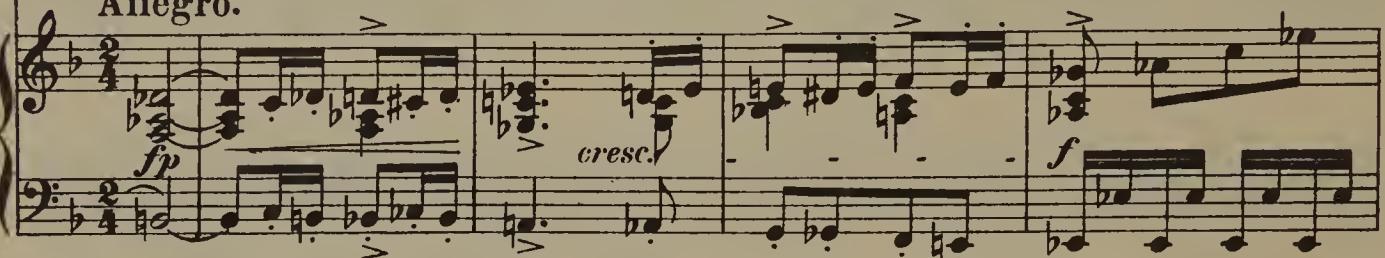


(At this moment the door opens; the children see their mother coming.)

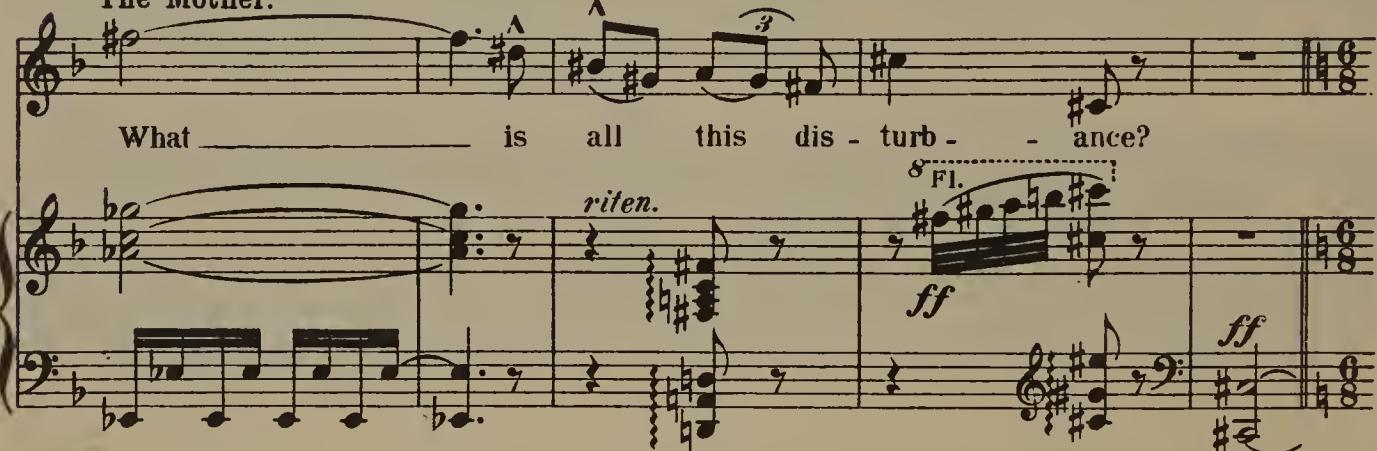
Hänsel, ing and jump up quickly.)

Heav - ens, here's mother!

Allegro.



The Mother.



Tempo primo.

Gretel.



(Embarrassment.) 'Twas Hänsel - he wanted -

Hänsel.



'Twas Gretel - she said I -

Tempo primo.



1234  
Mother (comes in, unstraps her basket and sets it down.)

Si - lence, id - le and ill behaved chil - dren!

Ten. Wind. Vcl.

cresc.

Call you it work-ing, yodelling and singing? As though 'twere fair - time,

fp cresc.

hop - ping and springing? And while your pa - rents from

Cl. Hb. VI. Bass.

*poco rallent.*

ear - ly morn - ing Till late at night are slav-ing and toil-ing.

*poco rallent.* *Tempo*

Hb. *f*

(gives Hänsel a box on the ear)

Take that!

Now come let's see what you've

Vl.

mf

ff

Vcl.

ff fp

Vcl.

fp

f

p

fp

fin-ished?

I'll fetch my stick, you use - less

Hb.

Vl.

Cl.

f

children, And make your id - le fing - ers ting - le!

VI.

*p*      *cresc.*      *fp*

(In her anger at the children she gives the milkjug a knock, which sends it clattering on to the floor.)

Gracious! There goesthe jug all to pie-ces!

*dimin.*

*f*

(weeping)

(She looks at her skirt, down which

What now can I cook for sup-er?

*Hb.*

*dimin.*

*pp*

the milk is streaming.)

(Hänsel covertly titters.)

Bass.

How, sau - cy how dare you  
*espressivo*

Cl. *m.s. cresc.*

*p espressivo*

( Going with a stick after Hänsel, who is running out at the door.)

laugh?

Wait, wait till the fa - ther comes home!

VI. *dim.*

*m.s.* *m. d.*

(With sudden energy she snatches a basket from the wall and thrusts it into Gretel's hand.)

Off, off to the wood!

VI.

*p*

there seek for straw - berries quick away! And if you don't

*cresc.*

bring the bas-ket brim - ful      I'll      whip - you so that you'll

(The children run into the forest.)

both \_\_\_\_\_ run a - way!

Hr.

*f*

*ff*

*dim.*

(She sits down by the table, exhausted.)

*p* *Ten.*

*Vcl.*

*VI.*  
*espressivo.*

A - - las! There my poor jug lies in pie - - - ces!

Yes, blind ex - cite - ment on - ly brings ru - - in.

vi.

(wringing her hands) (sobbing)

O God, send help to me! Nought have I to give them,

*molto espressivo*

No bread, not a crumb for my starv - ing child - ren!

vol.

Music score for 'The House of the Seven Gables' featuring two staves of music with lyrics and instrument markings. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: 'No crust in the cup - board' and 'No milk in the pot,'. The instruments are Flute (Fl.) and Horn (Hb.). The score includes dynamic markings like 'p.' and 'f.'. The music is in common time.

(She rests her head on her hand.)

on her hand.)

No, nothing but water to drink!

Cl. Hb. Fl. Vi.

mf pp'espress.

Wea - ry am I, weary of liv - ing!

(Lays her head down on her arms and drops asleep.)

Father, send help to me! —

pp

## Scene III.

Start

Commodo. ♩-♩

(A voice is heard in the distance)

Father.

la, Lit-tle mo-ther, here am I! Tra la la la, tra la la la, Bringing luck and jol-li-

(somewhat nearer)

mo-ther, Ev'-ry day is like the o-ther; With a big hole in the

*Tempo.*  
(complainingly)

rit.

rit.

tra la la la, tra la la  
*Tempo.*

purse, And in the sto - mach an e - ven worse. Tra la la la, tra la la

p

la, Hun - ger is the poor man's curse!

Trala la, tra la la la

cl.

p

la, Hun - ger is the poor man's curse!

(The father appears at the window, and

Str.

f

1234 1234  
during the following he comes into the room in a very lively mood, with a basket on his back.)

dim.

2.'Tis - n't much that we re - quire, Just a lit - tle food and  
 3. Yes, the rich en - joys his din-ner, While the poor grows dai - ly

*p*

fire! But a - las, it's true e - nough, Life on some of us is  
 thin - ner; Strives to eat, as well he may, Some - what less than yes-ter -

*cresc.*

*rit.*  
 (complaining) *Tempo.*

rough! Tra la la la, tra la la la, Hun - ger is a cus - tom-er  
 day! Tra la la la, tra la la la, Hun - ger is the de - vil to  
*Tempo.*

*p*

tough! Tra la la, tra la la la la, Hun - ger is a cus - tom-er  
 pay! Tra la la, tra la la la la, Hun - ger is the de - vil to

*Fl.*

*mf*

(He puts down his basket.)

tough!  
pay!

Str. ff

Yes,  
Hb.

dimin. > mf

hun - ger's all very well to feel if you can get a good square meal, But

Hr.

Bass.

when there's nought what can you do, Sup - pos - ing the purse be emp - ty too?

rit. Hb.

rit. Hr.

Tempo.

Tempo.

Str.

Bass.

Tempo.

Tempo.

Fl.

mf

mf

(Reels over to his sleeping wife and gives her a smacking kiss.)

0 -

Tralala la la la, tralala la la la, Mo - ther, look what I have brought!

*p*

Più animato.

*her eyes.*

ho! Who's sing - sing - sing-ing all round the

*f* *p* *cresc.*

house, And tra - la - la - la - ing me out of my

*p* *cresc.*

sleep? Father (inarticulately.)

How now? The hungry beast

Str. Wind. *dim.* Hb. C1. Bass.

Father.

With - in my breast Cal-led so for food I could not

p p p

rest! Tra la la, tra la la la, Hun - ger is an ur-gent

Fl. f

Dble B.

beast, Tra la la, tra la la la la, Pinch - es, gnaws, and gives no

VI. Wind. Bass. mf

Mother.

So, so! And this wild beast,

rest!

Wind. f

dimin.

VI. p Vel.

You gave him a feast, He's had his fill, To say— the

least! Father.

Well yes! — Hm! it was a love-ly

*dimin.*

(Pushing him angrily from her.)

(Wants to kiss her) Have done! You have no troubles to

day... don't you think so, dear wife? —

Bass. *f p*

Fl.

bear, 'tis I must keep the house!

Well, well! —

*cresc.* — *f*

(Turning to his basket.)

then let us see, my dear, What we have got to eat to -

Un poco più moderato.

Mother.

Most sim - ple is the bill of

Father.

day?

Un poco più moderato.

fare,

Our sup-er's gone, the Lord knows where!

rit. a tempo Lar der bare, cel - lar bare, Nothing, and plen - ty of it to ritard.

rit. a tempo F. Bass. p

ritard. dim.

Come prima.

spare!  
Father.Hold up  
Pot

Tra la la la, tra la la la, cheer up, mo - ther, for here am I,

Come prima.

Bringing luck and jol - li - ty!

Go to Table

dimin.

(he takes his basket and begins to display the contents.)

Table empty Sack

Look, mother! doesn't all this

Str.

Mother.

Man, man, what

food please you?

4/4

see I? Ham and butter- flour and

(Helping him to unpack it) sau-sage- Eggs, a do - zen - (Hus - band, and they Bass.

cost a for - tune !) *accelerando* Tur - nips, on - ions,

and - for me! Near - ly half a pound of *ritard.* *ritard.*

*a tempo* (He turns the basket topsy-turvy, and a lot of potatoes roll out.)

tea! *a tempo* VI. *cresc.*

## Tempo come prima.

Father.(He seizes her by the arm and dances round the room with her.)

Tra la la la, tra la la la,      tra la la la la,      hip hur-rah,  
 f

Mother (joining in.) >      >      >  
 Tra la la la, tra la la la,      tra la la la la,  
 Won't we have a festive time!      tra la la la,      tra la la la la,  
 f

hip hur-rah.      Won't we have a hap-py time! —

hip hur-rah.      Won't we have a festive time! —      Now

cresc.

lis - ten, how it all came to pass!      (He sits down. The mother

Cl.      Hr.      f      dimin.

Hr.      Tem.      Vol.      dimin.

7155

meanwhile packs away the things, lights a fire, breaks eggs into a saucepan, etc.)

Yon - der to the town I went, There was to be a great e - vent,  
 Bass.

Weddings, fairs and pre - pa - ra - tion For all kinds of ju - bi - la - tion!  
 Hr. Cl. Bass.

Now's my chance to do some sel - ling,  
 Hb. Fl. Vcl.

So for that you may be thank - ful! vi. He who  
 Cl. f dim.

wants a feast to keep, He must scrub and brush and sweep,  
 Fl. Hb.

So I brought my best goods out, Tramped with them from house to house:

Vl. *p* Ten. Fl. *b*

"Buy be - soms! good be - soms!"

Hb. *mf*

Buy my brush - es, sweep your car - pets, sweep your cob - webs!"

And so I drove a roaring trade, And sold my brush - es at the

high - - - - - est pri - - - ces!

Vl. *p* *cresc.* *f*

Now make haste with cup and plat-ter, Bring the glass-es, bring the ket - tie:

Mother.

Here's a health to the be - som -

Here's a health to the be - som -

ma - ker! (He puts the glass of toddy to his lips,  
but suddenly stops short.)

At left

ma - ker!

1 2 But stay, why, where are the children?

say

*ff* 3

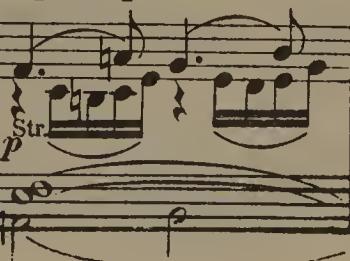
Where are they? Shrugs her shoulders with a puzzled air.)

Gone with Hans?

Oh!

Hänsel, Gre-tel, what's gone with Hans?

Un poco più animato.



Mother.

who's to know? But at least I do know this Hb. That the

Cl. VI. Ten.

jug is smashed to bits. Father. *Go to table* (angrily) And the

What? the jug is smashed to bits? Wind.

VI. Str. Trb.

cream all ran a - way! *(Striking his fist on the table in a rage.)* *rasca!*

Hang it all! So those little escapegraces Have

VI. cresc.

*Cross to right bar* (hastily)

been a - gain in mischief? VI. Trp.

Mother.

mischief! I should think so! Nothing have they done but their mad prank-ing;

VI. F1. VI.

As I came home I could hear them Hopping and cutting the wildest ca - pers,

F1.

Till I was so cross that I gave a push/ 2 3 Father. 4

Father.

And the

p fp fp cresc.

And the jug \_ of milk \_ was jug \_ milk \_ was

f



ill, seems stu - pid to me; I must

Hb. *p* VI. Ten.

(snappishly and curt.)

Foraught I know, at the

say! 23 But where, where think you the children can be?

v. *p* Hr.

Il-sen-stein! (horrorstruck.) the haunted woods (fetches a broom from the wall.)

Wind. Vl. Hr. Cl.

*f* *p* *p* (pizz.) *fp*

Mother. Now *herself* behave put your broom away

(with an expression of contempt.)

The be - som, just put it a - way a -

F1. Vcl. Dr. *f*

(He lets the broom fall and wrings his hands.)

Un poco ritenuo.

gain! Father.

2 3 4 1 2 3 My chil - - dren astray in the  
Wind. Un poco ritenuo.

dimin. poco riten. *p* *pp* *a tempo*

gloom - y wood, all a - lone without moon or stars? *a tempo* 3 4

*vi.* *Hr.* *p* *Vel.*

Come prima.

Heaven!

2 3 Dost thou not know the aw - ful ma - gic place, the  
Come prima.

*a tempo I.* (surprized) who is evil

The e - vil one? What mean'st thou? (with

place where the e - vil one dwells? The grab by Father

*p* *Trp.* *a tempo I.* *Vel.*

Un poco ritenuto.

(starting back) *lets go-**a tempo*

(draws back)

*mysterious emphasis)*

The gobbling ogress?

He picks up the besom again.

But

gobbling ogress?

Un poco ritenuto.

Fl.

Trp.

Hr.

*a tempo*

Vcl.

*dimin.**p*

Dble B.

tell me, what help is the be - som?

The be - som, the be - som, why

Bass.

*p*

what is it for, why what is it for? 1/2 They ride on it, 1/2 they ride on it, the

Hb.

Cl.

*cresc.*

witch - es!

4 1 2 3 4 1 2 3 4 1 2 3 4

8

8

8

8

8

8

8

8

8

8

8

8

8

8

At left.

An old witch with-in that wood doth dwell, And she's in league with the

✓, 23

*p* (pizz)

powers of hell.

At mid-night hour, when

nobody knows, A - way to the witches' dance \_\_\_\_ she goes.

Up the chimney they fly, —

on a broomstick they hie,

Cl.

—p

426.

O - ver hill and dale, o'er ra - vine and vale, through the

mid - night air they gal -lop full tear -

on a broomstick, on a

broomstick, hop, hop, hop, hop, the witch - es! o hor - ror!

Mother. 12 3

But the gob-blwing witch? 34 1 2 3 4 And by day, they say, she

Father.

Hr.

10

p (pizz.)

By another

stalks a - round with a crinch - ing, crunch - ing, munch - ing sound, and

children plump and tender to eat she lures with ma - gic ginger-bread sweet.

Un poco più animato.

2 3 4 1 2 3 4 On e - - vil bent, with

fell intent she lures the chil - dren, poor little things, in the

oven red hot she pops all the lot; she shuts the door down, un -

*p* *cresc.*

*to Front*

til they're done brown 4 / 23 In the o - ven, in the

*mf*

2 (expressively) 2 Un poco ritenu -

o - ven, 3 4 / 2 the gin - ger-bread

*p* *cresc.*

vi. *fp*

*left* 1 a tempo 2 Mother.

And the ginger-bread children?

chil - dren! a tempo Are

*Hr. dolce* *pp*

*Red.* *Red.*

to front

(wringing her hands)

For the progress!

O horror!

Heav'n helps! the

456 12  
(runs out of the house)

children! O what shall we do!

Hi, mother, mother,

We'll both go to - gether the witch to seek!

wait for me!

(The curtain falls quickly.)

— 1 —

Wind.

$$\Phi_{Vi} =$$

*ff*

A musical score page showing two measures of music. The first measure starts with a treble clef, a key signature of one sharp, and a common time signature. The second measure continues the musical line. The music consists of two measures of sixteenth-note patterns.

(Prelude to  
the 2<sup>nd</sup> Act)

## The "Witches' Ride"

• Goes on to the "Witches' Ride "

The Witches' Ride.  
Prelude to second Act.

Pesante. ( $\text{♩} = 96$ )

de ♪

Str. Hr. Cl.

ff

vi. Hb. Fl.

cresc. sp

trb. cresc.

f



69

Bb. (3) *p*

Fl. (3)

Cl. (3)

Fl. (3) *cresc.*

Poco a poco più animato.

VI. (3) *fp*

stacc.

p (3) *cresc.*

*p cresc.*

*fp*

The image shows a musical score for piano, consisting of five staves of music. The score is divided into two measures per staff by vertical bar lines. The dynamics and key changes are indicated as follows:

- Staff 1: Measure 1 starts with *f* (fortissimo). Measure 2 starts with *f*.
- Staff 2: Measure 1 starts with *f*. Measure 2 starts with *f*.
- Staff 3: Measure 1 starts with *f*. Measure 2 starts with *f*.
- Staff 4: Measure 1 starts with *f*. Measure 2 starts with *cresc.* (crescendo).
- Staff 5: Measure 1 starts with *ff* (fortississimo). Measure 2 starts with *ff*.

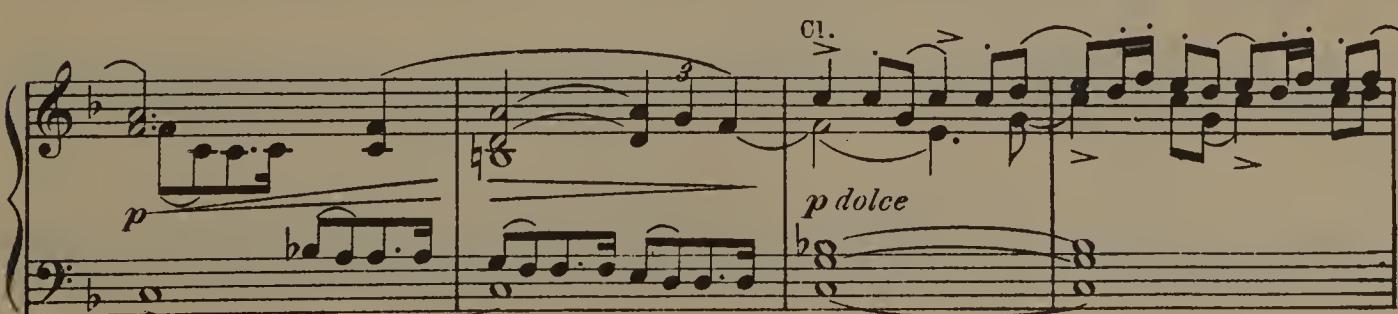
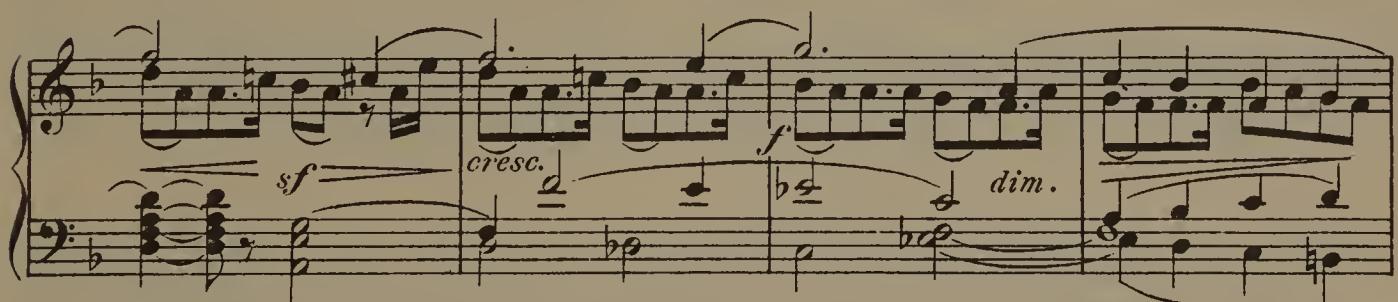
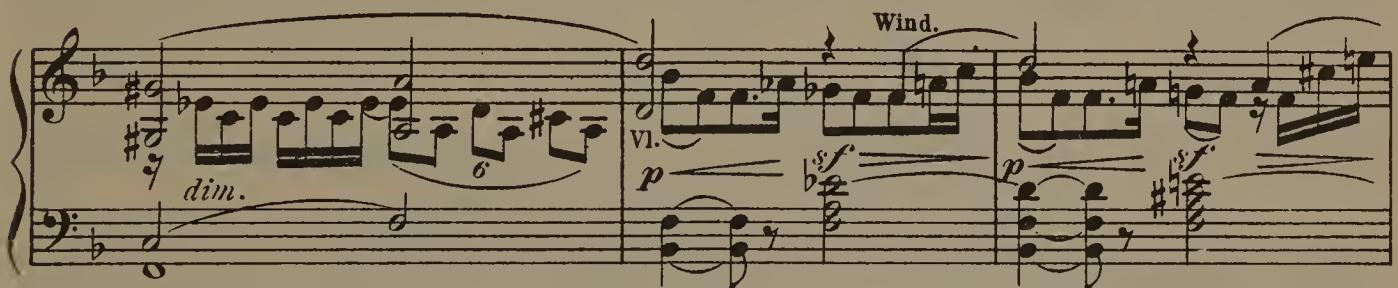
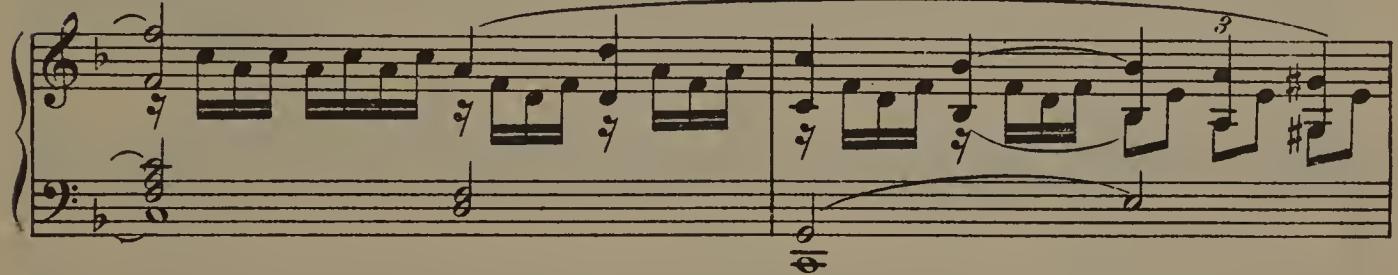
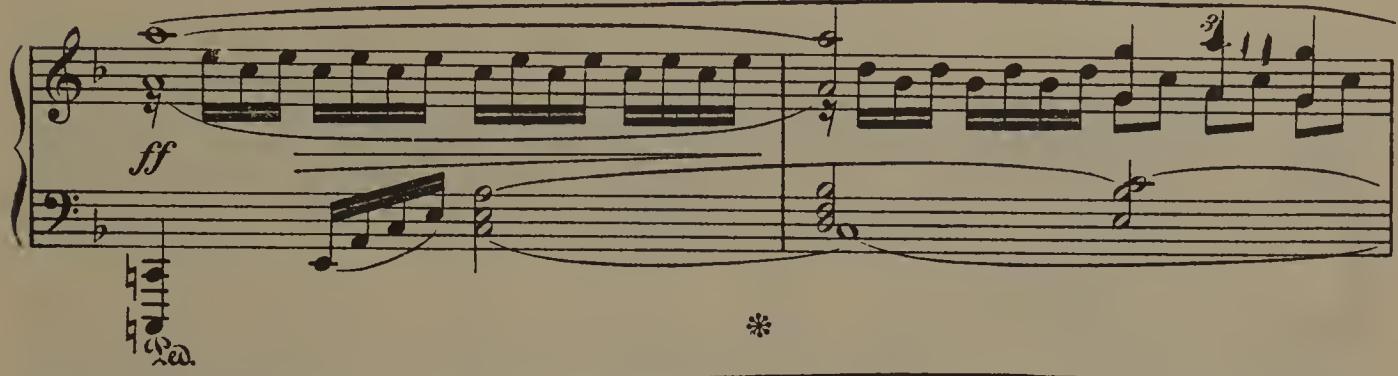
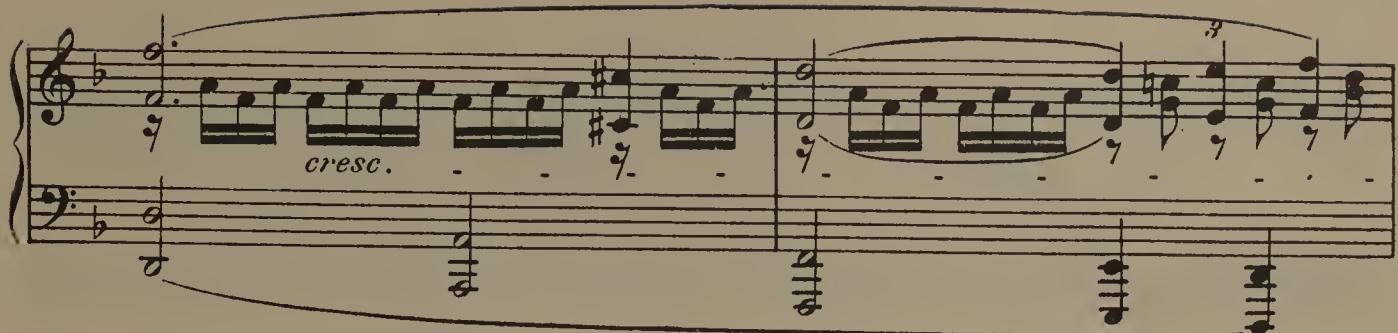
Each staff uses a treble clef and a bass clef. The music features various note heads, stems, and bar lines, with some notes having small vertical strokes or dots above them. The key signature changes frequently, indicated by sharp (#), flat (b), and double sharp (##) symbols.

Un poco più tranquillo.

Trp.

*espressivo*

*p*





Un poco ritard.

(The curtain rises.)

Molto tranquillo.

(The middle of the forest. In the background

is the "Ilsestein", thickly surrounded by fir-trees. On the right is a large fir-tree, under which Gretel is sitting on a mossy tree-trunk, and making a garland of wild roses. By her side lies a nose-gay of flowers. Amongst the bushes on the left is Hänsel, looking for strawberries. Sunset.)

Second Act.  
In the forest.

Scene I.

Molto tranquillo. (♩ = 68)

Gretel (humming quietly to herself.)

There stands a lit - tle man in the wood a - -

*pp* Str.(pizz.)

alone, He wears a lit - tle man - tle of vel - vet brown, Say who can the

Fl.

mankin be, Standing there be - neath the tree, With the lit - tle man - tle of vel - vet

Fl.

rit. a tempo

brown?

His hair is all of

Cl. Hb. Fl. m.s. rit. a tempo

gold, and his cheeks are red, He wears a lit - tle black cap up - on his

Fl. *tr.* Fl. *tr.*

*pp*

head, Say who can the mankin be, Standing there so si-lently, With the little

Hr. *tr.* Fl.

(She holds up the garland of roses and looks it all round)

black cap up-on his head?

Hr. *tr.* Hr. *tr.* Cl. *tr.*

*p* *III.S.* Hr.

With the little black cap up-on his

Fl. *tr.* Fl. *tr.*

*p*

Poco animato come prima. (♩ = 84)

head?

Hänsel (comes out swinging his basket joyfully.)

Hur - rah! My strawberry bas - ket is near - ly  
Poco animato come prima. (♩ = 84)

Gretel (standing up.)

My  
brimful! O won't the mo - ther be pleased with Hänsel!

garland is rea - dy al - so! Look, I nev - er made one so nice be -

(she tries to put the wreath on Hänsel's head.)

fore!

Hänsel (drawing back/roughly.)

You won't catch a boy wear - ing that!

Hb.

Cl.

Bass.

cresc.

Str.

Cl.

(puts the wreath on her.)

It is on-ly fit for a girl!

Hr. Cl. vi. Ha, Gre-tel,  
Bass. *p* *p* *p*

*Reed.* \*

fine feathers! O the deuce! Now you shall be Queen of the

Hb. *cresc.* Cl. *f* *p*

Gretel.

If I'm to be Queen of the wood, Then I must have the nose - gay

wood!

Hb. *p* Hr. *p*

too!

Hänsel (gives her the nosegay.)

Queen of the wood, with sceptre and

Cl. *p* Hb. *p* Fl. *p*

Ten. *p*

77

crown, I give you the strawberries, but don't *poco riten.* eat them

*poco riten.*

Hr.

## Tempo.

(He gives the basketful of strawberries into her other hand, at the same time kneeling before her

in homage.)

**Gretel** (roguishly.)

Gretel (rogueishly.)  
Cuckoo, cuckoo, where are you?  
(At this moment a cuckoo is heard.) Hänsel (pointing with his hand.)

(At this moment a cuckoo is heard.)

Hänsel (pointing with his hand.)

Cuckoo, cuckoo, where are you?

Cuckoo, cuckoo, how are you?

Cuckoo-instrument (behind the scenes, heard as if quite in the distance.)

(takes a strawberry from the basket, and pokes it into Hänsel's mouth: he sucks it up as though he were drinking an egg.)

Hänsel (springing up.)

O - ho! I can do that just like you!

(takes some strawberries and lets them fall into Gretel's mouth.)

(free and without regard to the rhythm of the cuckoo's cry.)

Let us do like the cuckoo too, Who takes more than his lawful due.

44

(It begins to grow dusk.)

Gretel (does the same.)

Hänsel (helping himself again.)

Cuckoo, where are you?

Cuckoo, how are you?

Hänsel.

Cuckoo, cuckoo!

In your neighbour's nest you

go,

Fl.

Hb.

Bass.

Ten.

Cuckoo, cuckoo! (Hänsel pours a handful of strawberries into his mouth.)

Cuckoo, why do you do so?

And you're ve-ry greed - y too (helping himself) Tell me, cuckoo, why are

Cuckoo, cuckoo!

Str.

p

Cl.

## Poco a poco animato.

you?—

(They get rude and begin to quarrel for the strawberries. Hänsel gains the victory, and puts the whole basket to his mouth until it is empty.)

Cuckoo, cuckoo!

Poco a poco animato.

cresc.

Gretel (horrified, clasping her hands together.)

Hän - sel, what have you

done? 0 Hea - ven! all the straw - - berries ea - - ten, you

Hb.

fp

glut - ton!

Lis - ten,

You'll have a pun - ishment

Hb.

gl.

fp

Meno mosso.

from the mo - ther, This pass - - es a joke. Hänsel (quietly)

Now

Meno mosso.

Fl. cl. Ten.

fp cresc. f p

come, don't you make such a fuss, You, Gre-tel, you did the same thing your.

Hb. cl. Fl.

Ten.

Più animato.

Gretel.

Come, we'll hurry and seek for fresh ones!

Più animato.

*What, here is the*

self!

Wind. Vcl.

p f p mf

dusk, under hed-ges and bush - es? Why nought can we see of fruit or leaves!

p mf p

Un poco ritenuto.

Più mosso.  
Gretel.

O Hän-sel, Hän-sel, O what shall we

It's get-ting dark al-re-a-dy here!

Un poco ritenuto.

Più mosso.

Hb.

Cl. espress.

p

Hr.

m.d.

sp

do? What bad dis-o-be-dient chil-dren we've been! We ought to have

Hb.

m.d.

thought and gone home soon-er!

Hänsel.

Hark,

CUCKOO (behind the scenes, rather nearer than before)

what a noise in the bush - - es!

Hb. espress.  
p  
Vel.

cresc.

p

VI.

Ped.

\* Ped.

\*

Know you what the fo - - rest says?  
 dim. Hr.  
 "Chil - dren, chil - dren," it says, "are you not a - fraid?"  
 Solo - Violin.  
 (Hänsel spies all round uneasily.)  
 VI.  
 Trb. Cl.  
 dim. pp Hr. p  
 (At last he turns in despair to Gretel.) Hänsel.  
 Cl. Gre - tel,  
 Dr. pp poco rit.

Gretel (dismayed.)

*a tempo*

O God! what say you? not know the way?

I can-not find the way!

Cor. Ing.

(pizz.)

*pp trem.**cresc.**espress.*

(pretending to be very brave)

Why how ri - di-culous your are! I am a boy, and

Hänsel, some dreadful thing may

know

not fear!

*vi. espress.**vel.**cresc.*

come!

O Gretel,

come, don't be a - fraid!

*Bass.*

Gretel.

What's glimmering there in the dark - - ness?

Vl.

Vcl.

Ten.

Ped.

Hänsel.

Fl.

Bass.

That's on - ly the bir - ches in sil - ver

Ped.

\* Ped.

\*

Gretel.

But there, what's grin - ning so there at

dress.

Ped.

\*

me?

(stammering)

Th-that's only the stump of a wil - low tree.

Vl.

Vcl.

But what a dreadful form it takes, And what a horrid face it makes!

Hb. > *p* Bass.

Dble. B. Hänsel (very loud.) Gretel (terrified.)

Come I'll make fa - ces, you fel - low! d'you hear? There \_ see!

Fl. Tromb. *espress.* Dble. B. Hänsel.

a lantern, it's coming this way! Will - o' the -

*cresc.* *f* *dimin.* Hr. *dimin.*

*d.* *cresc.* *f* *dimin.* *cresc.* *f* *dimin.*

wisp is hop - ping a - bout. Gretel, come don't lose heart like this!

*p* *cresc.* *f* *cresc.*

Wait, I'll give a good loud call! (Goes back some steps to the back of the stage, and calls through his hands.)

*cresc.* *f* *cresc.*

CUCKOO (in the far distance behind the scenes, scarcely audible.)

2 Sopranos

(very softly) *pppp*

1 Soprano

(still more distant) *ppp* There!

1 Alto

(somewhat more distant) *pp* You there!

1 Alto

(Behind the scene, as though coming from the Ilsestein.) *p*

You there!

Hänsel.

(very loud)

(The children cower together.)

Who's there?

Rwd.

2 Sopranos.

*ppp*

Here!

2 Sopranos.

*pp*

Where?

Gretel (somewhat timidly.)

Is someone there?

Dr.

*p*

trem.

*pp*

Bcl.

*p* espress.

Gretel (softly.)

Did you hear? a voice said "Here!" Hänsel,  
 surely someone is near! Cor. in gl. Hr. (weeping)  
 I'm frightened, I'm frightened,  
 I wish I were home! — I see the wood all filled with  
 gob - - lin forms! Hänsel.  
 Gretelkin, stick to me close and tight, I'll  
 Wind.  
 VI. dimin. Hr. \*  
 2d. \*  
 2d. \*

(A thick mist rises and completely hides the background.)

I see some shad - owy  
shelter you, I'll shel - - ter you!

Wind.

vi.

p  
Vel.

\* P. ed. \*

wo- men com - ing! See how they nod and

cresc.

beck - on, beck - on! They're com - ing, they're com - ing,

p

p

(crying out)

they'll take me a - - way!  
stringendo

p

fp cresc.

Piu animato.

Fa - - ther, mo - - ther, ah!

Hänsel. (At this moment the mist lifts on the left; a

Piu animato.

See

little grey man is seen with a little sack on his back.)

there, the man-kin, sis - - ter dear!

Wind. <sup>trb</sup> <sub>ss.</sub>

mf Harp.

(becoming weaker)

Un poco più tranquillo. \*

Ped.

\* Ped.

\*

(The little man approaches the children with friendly gestures, and the children gradually calm down.)

p Harp.

VI.

dimin.

pp

VI. Solo

p espress.

Ped.

## Scene II.

Moderato.

Sand-man (the Sleep-Fairy: strewing sand in the children's eyes.) *I am the little Sandman,* And send you off to ,  
(with a soft gentle voice)

I shut the children's peep - ers, sh! And guard the lit - tle

VI. *pp (con sordino)* Harp. Fl. *pp* Cl.

*dream land*

sleep - ers, sh! For dear - ly do I love them, sh! And glad - ly watch a -

*pp*

bove them, sh! And with my lit - tle bag of sand By

VI. *pp* Ten. *p*

ev' - ry child's bed - side I stand; Then lit - tle tir - ed

VI. *p* Cl.

eye - lids close, And lit - tle limbs have sweet re - pose: And

poco ritard.

(1)

if they're good and quick - ly go to sleep,

poco ritard.

Più lento.

Then, from the starry sphere a - bove, The an - gels come with peace and love, And

Fl.  
Cl.  
Vl.  
p  
Rev. \*Rev. \*Fl.  
Cl.  
Vl.  
p

send the children hap - py dreams While watch they keep!

Ob  
Cor. ingl.  
Cl.  
Vl.  
p

Then slum - - ber, slum - ber, chil - dren, slum - ber, For

mf  
p  
mf  
p

*Cave*

93

hap - py dreams are sent you thro' the hours you sleep!

*f* *F. 2* *dolce* *Bass.*

Hänsel (half asleep.)      Gretel (ditto.)

Sand-man was there! Let us first say our evening - pray - er! (They cower down and fold their hands.)

*m. d.* *p*

L'istesso tempo.

Gretel. mezza voce

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

Hänsel. mezza voce

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

L'istesso tempo.

*Str. pp*

guard - ing, Two my feet are guid - ing, Two are on my right hand,

guard - ing, Two my feet are guid - ing, Two are on my

*poco cresc.*

*sempre p*

Two are on my left hand, Two who warmly cov - er, Two who o'er me  
*sempre p*

right hand, Two are on my left hand, Two who warmly cov - er,

*Fl.*

*pp subito*

*cresc.*

hov - er, Two to whom tis giv - en To guide my steps to Hea -

Two who o'er me hov - - er, Two who guide my steps to Hea -

*poco rit.*

*vi.*

*poco rit.*

Tempo.

ven. (They sink down on the moss, and go to sleep with their arms twined round each other.)

ven.

Tempo.

Wind.

*pp*

Vel.

*poco ritard.*

(Complete darkness.)

Tempo.  
(Here a bright light)

95

8

VI.

B.ass.

rit.

pp

Hr.

suddenly breaks through the mist, which forthwith rolls itself together into the form of a

Con espressione.

Hr. Str.

p

dimm.

staircase vanishing in perspective in the middle of the stage.)

p

dimm.

### Scene III.

Pantomime.

Poco a poco più animato.

(Fourteen angels, in light floating garments, pass down the staircase two and two, at

Vcl.

Cl.

Hr.

espress.

p Harp.

Reed.

intervals, while it is getting gradually lighter. The angels place themselves, according to

Fl.

the order mentioned in the evening hymn, around the sleeping children; the first couple at their heads,

Harp.

VI.

*p*

Ten.

*p*

*p*

the second at their feet, the third on the right, the fourth on the left; then the fifth and sixth couples

VI.

Fl.

Vcl.

*p*

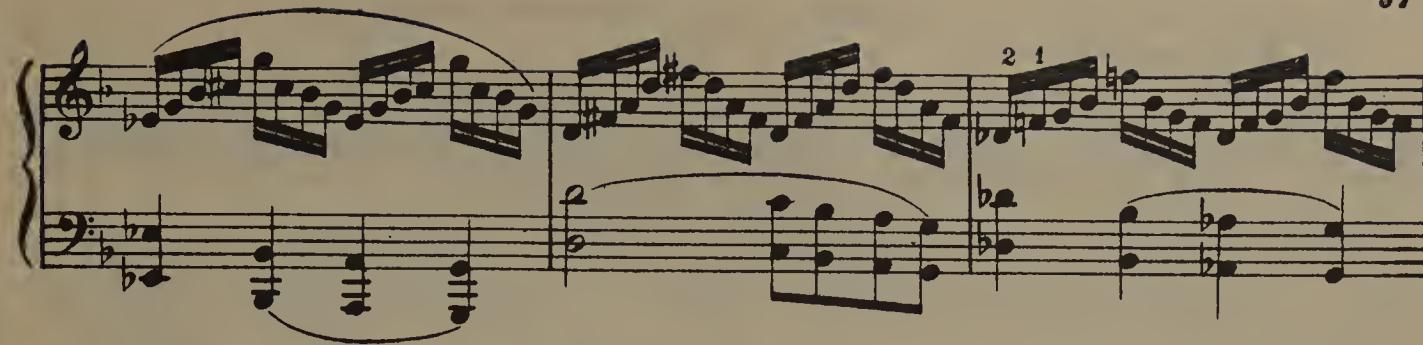
distribute themselves amongst the other couples so that the circle of the angels is completed.)

*mf*

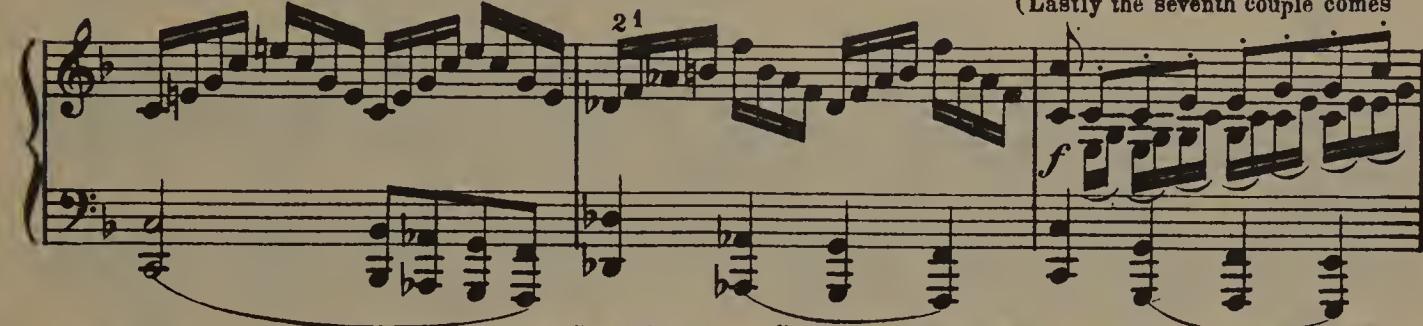
*cresc.*

*ff*

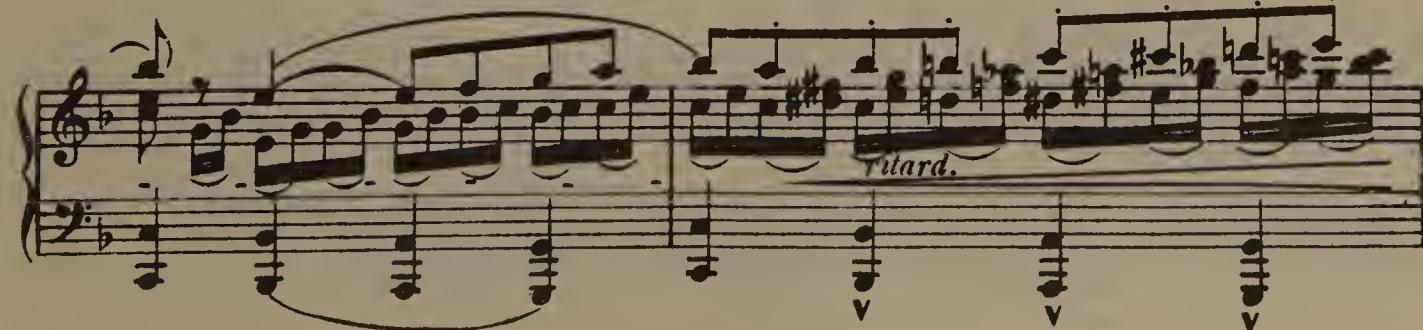
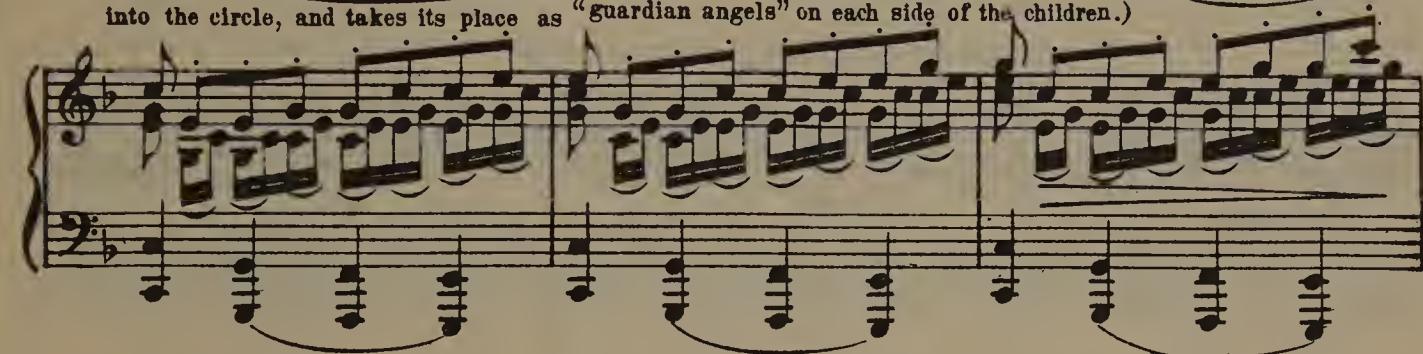
Tremb.



(Lastly the seventh couple comes



into the circle, and takes its place as "guardian angels" on each side of the children.)

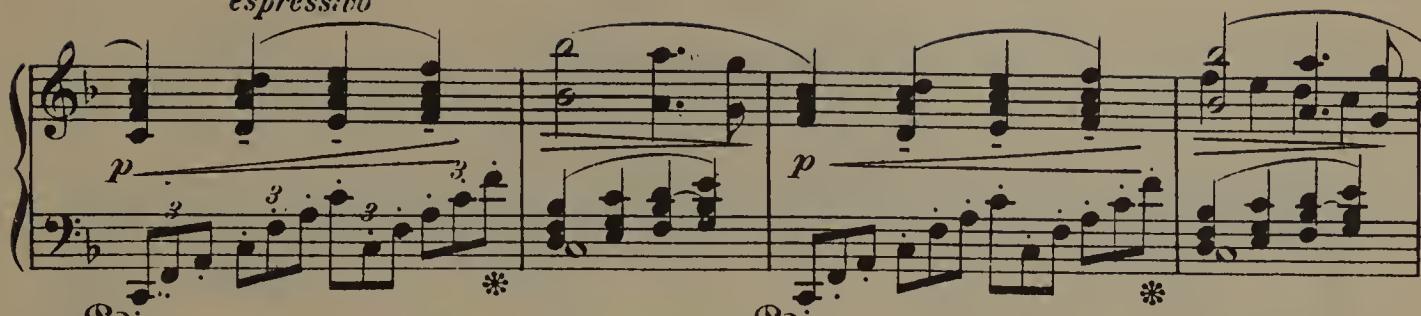


(The remaining angels now join hands and dance a stately dance around the group.)  
Tempo moderato.

Musical score for orchestra and organ, page 98. The score consists of six staves of music. The instruments and dynamics are as follows:

- Staff 1: Bassoon (Bassoon), Trombones (Trp. Tromb.), Str. (Strings), Harp.
- Staff 2: Wind (Wind.), ff.
- Staff 3: Wind (Wind.), f.
- Staff 4: Vcl. (Violoncello), Str. Wind. (String Bass), espressivo, p.
- Staff 5: cresc.
- Staff 6: f.

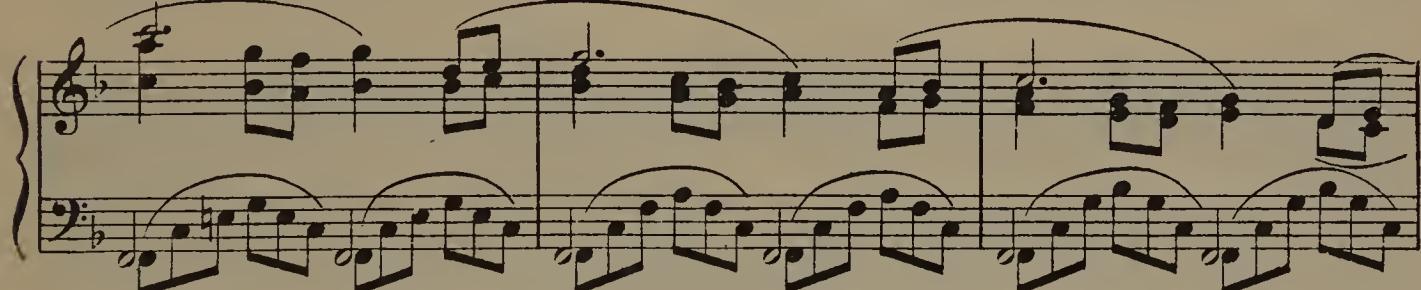
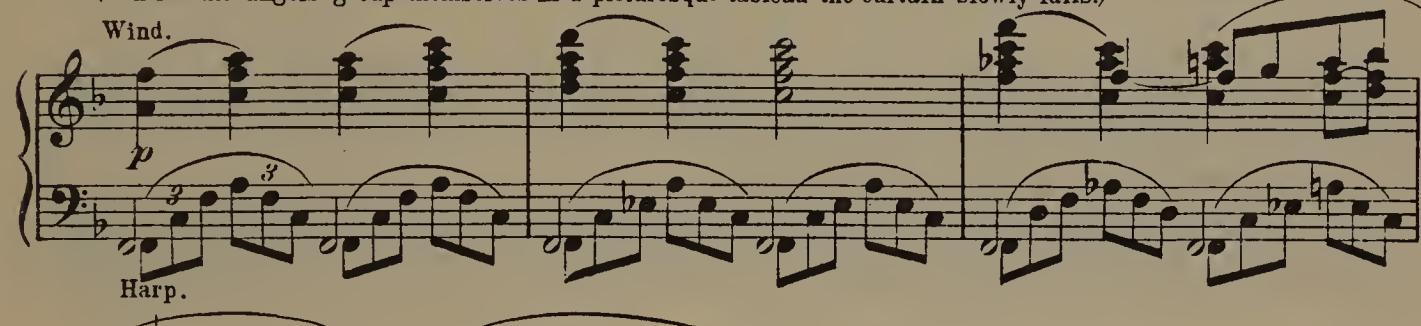
The score features various musical markings such as dynamic changes (ff, f, p, cresc.), tempo (Tempo moderato), and performance instructions (espressivo). The music is arranged in a stately, dance-like style with multiple voices and harmonic layers.

*espressivo*

2d. (The whole stage is filled with an intense light.) 3d.



2d. (Whilst the angels group themselves in a picturesque tableau the curtain slowly falls.)



Third Act.  
The Witch's House.

Animato. (♩ = 100)

101

Fl. *mf* Tr. *mf* *f* *dimin.* Hb.

Vl. *p* Hr. *dolce* Vcl. *Vel.*

*cresc.* *espressivo* Cl. *dimin.*

*p* *cresc.* *f* *f* *espressivo* Vl.

Hr. *cresc.* *f* *f* *dimin.* *f* *f*

*dimin.* Hb. *dolce* Vcl.

Accelerando assai.

Accelerando assai.

Vcl. Bass.

Ped.

poco a poco cresc.

sempre con Ped.

string.

Wind.

Allegro non troppo. (d=80)

(The curtain rises.)

(Scene the same as at the end of Act II. The background is still hidden in mist, which gradually rises during the following. The angels have vanished. Morning is breaking. The Dew-Fairy steps forward and shakes dewdrops from a blue-bell over the sleeping children.)

ff  
Harp.  
dim.

Dew - Fairy.

I'm up with ear - ly  
VI. Wind

dawn - ing, And know who loves the morn - ing, Wh'll

Harp.

rise fresh as a dai - sy, Wh'll sink in slumber

A musical score for a soprano and piano. The soprano part consists of three staves of music with lyrics: 'la - zy, ding!', 'dong!', and 'ding!'. The piano part is in the bass clef and features rhythmic patterns of eighth and sixteenth notes. Measure numbers 1, 2, and 3 are indicated above the piano staff.

(1) no dur

dong! And with the golden light of day I chase the fading

night a - way, Fresh dew around me sha - - king, And hill and dale a -

F1.

wa - - king; Then up, with all your pow - ers En - joy the morning

hours, — The scent of trees and flow- ers, Then up, ye sleep - ers a -

wa - - - k'en! The ro - sy dawn is smi - -

F1. Trp. VI.

ling, Then up, ye sleep - ers, a - wake, a - -

(Hurries off singing. The children begin to stir.)

wake!

ritenuto *p* *tr* *più p*

## Un poco più lento.

Gretel (rubs her eyes, looks around her, and raises herself a little, whilst Hänsel turns over on the other side to go to sleep again)

Where am I? Wa - king? Or do I dream?

8. Str. *pp*

*Ped.* \* *Ped.* \* *Ped.* \*

How come I in the wood to lie?

*espressivo* Cl. *p* *p* *espressivo* Vl. Ten.

High in the

*VI. Solo* *tr*

branch - es I hear a gentle twittering, Birds are be -

*Ped.* \* *Ped.*

gin - ning to sing so sweet - - ly; From ear - ly  
 8. Fl.  $\frac{1}{2}$   
 dawn they are all a - wake, And war - ble their 'morning hymn -  
VI.  $\frac{1}{2}$   
Pd. \* Vcl.  $\frac{1}{2}$   
 — of grate - ful praise. Dear lit - tle sing - ers, lit - - tle  
Hb.  $\frac{1}{2}$   
 sing - ers, Good morn - ing!  
(turns to Hänsel)  
cresc. VI.  $\frac{1}{2}$   
Pd.

Con moto moderato. (♩ = 112)

*accelerando*

See there, the sleepy la - zy - bones! Wait now, I'll

p Str. cresc. - Wind. f p

wake him! Ti-re-li-re-li, it's getting late!

vi. Solo

Ti-re-li-re-li, it's getting late! The lark his flight is

Fl. 3 Wind.

wing - ing. On high his matin sing - ing

Ti-re-li-re-li, Ti-re-li-re-li, Ti-re-li-re-li, Ti-re-li-re-li,

*cresc.*

ti - ti - ti - ti-re-li-ti, ti-re-li-ti, ti-re-li, ti-re-li-reli.

li, ti-re-li-re-li-re - li - ti - ti - ti -

*cresc.*

ti - ti - - - ti!

Hänsel (suddenly jumps up with a start)

Ki - ke-ri - ki! it's ear - ly yet! Ki - ke-ri -

*f*

*p*

ki! it's ear-ly yet! Yes, the day is  
 Vl. Fl. Cl. Vcl.  
 f p  
 dawn - ing, A - - wake, for it is  
 Fl. Hb. Vcl.  
 Ten. Vcl.  
 Gretel.  
 Ti - ti - ti - ti - ti-re-li-re-li-re-li,  
 morn - ing! Ki - ke-ri - ki! E - e - e -  
 Fl. Hb.  
 Ten. Vcl.  
 — ti - re - li - re - li - re - li, ti — ti-re - li - re - li - re - li - ti, ti -  
 e! Ki - ke-ri - ki! E - e - e -  
 Fl. cresc.  
 Vcl.

e! Ki - ke-ri - ki!  
 Fl. VI. *dimin.*  
 Ped. Dr. *20.* Hänsel.  
 I feel so well,  
 Cl. Ten.  
 Bass. Vel. Gretel.  
 But  
 I know not why! I nev-er slept so well, no not I!  
 Hr. Fl.  
 listen, Hans, here 'neath the tree A wondrous dream was sent to  
 Fl. Hr. *#* *2*  
 Harp. Str. *3* *2* *2* *2* *2* *2* *2* *2*  
*20.* *\** *20.* *\** *20.* *\** *20.* *\**

## Hänsel (meditatively)

me! Real - ly! I too had a

Tromb. *pp*

Vcl. *pp*

*Fl.* *cresc.*

Gretel.

dream! I fan - cied I heard a

*vi.* *pp*

*Bass.*

murm' - ring and rush - ing, As though the

an - gels in Heav'n were sing - ing. Ro - - sy

*Cor. ingl.* *p*

clouds a - bove me were float - ing. Ho - - vering and

float - ing in the dis - tance a - way.

Sud-den - all a - round a light was streaming, Rays of glo - ry from

Hea - ven beam-ing, And a gol - den lad - der

saw I des-cend - ing, An - - gels a - down it glid-ing,

Such love-ly an - gels with shi - - ning gol - den wings.

4

Gretel (astonished)

And did you al-so be - hold all this?

Hänsel (interrupting her quickly)

Fourteen angels there must have been!

Hb.

Un poco ritardando.

Hänsel. Truly, 'twas wondrous fair! And upward I saw them

Ct. ritard. dolce

Hr. espr. dimin.

## Scene II.

(He turns towards the background: at this moment the last remains of the mist clear away. In place of the fir-trees is seen the Witch's House at the Ilsestein, shining in the rays of the rising sun. A little distance off, to the left, is an oven; opposite this, on the right, a large cage, both joined to the witch's house by a fence of gingerbread figures.)

Animato. (♩ = 60)

Gretel (holds Hänsel back in astonishment)

float. Stand still! Be still!

Vcl. 1 3 2 1 4 2 1 4 1

Hänsel (surprised)

Hea - ven, what won - drous place is

Ten. 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

(in the greatest excitement)

this,

As ne'er in all my

Wind.

Wind.

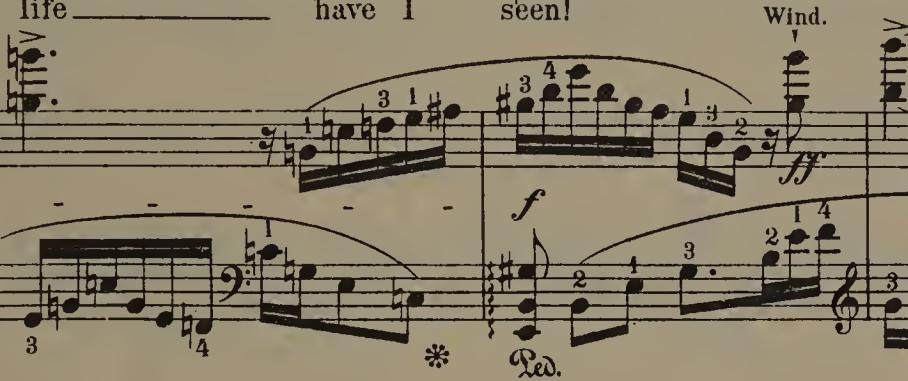


cresc.

life have I seen!

(Both gaze at the house spellbound)

Wind.

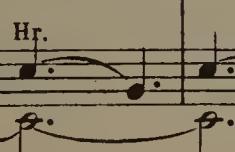


poco rit.

Un poco più tranquillo.

dolce

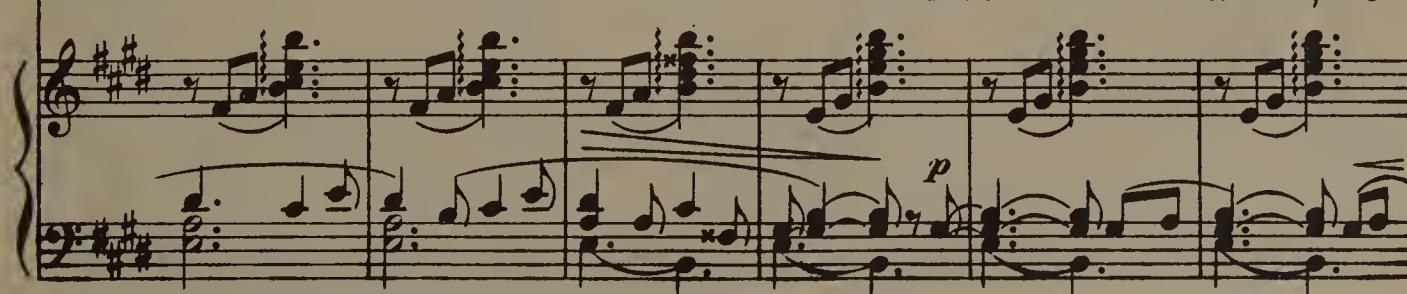
Str. con molto espressione



Gretel (gradually regains her self-possession)

What o - dour de - li - cious, 0

p



say, — do I dream? — A cot - tage all made of  
 Hänsel. A

*p dolce*

cho - co - late cream. The roof is all cov - er'd with Turkish de - light, The  
 cot - tage all made \_\_\_\_\_ of Turk-ish de -

*Fl. tr.*

windows with lus - tre of su - gar are white, And on all the ga - bles the  
 light, The win - dows with su - gar are white, On ga - bles the

*fp*

rai - sins in - vite, And think! all a - round is a  
 rai - sins in - vite, And think! all a - round is a

*mf*

gin - ger - bread hedge! —

gin - ger - bread hedge! —

*cresc.*

Wind.

*f.* Hr.

ma - - - - - gic

ma - - - - - gic

cas - - - - - tle, how nice you'd be — to eat! — Where

cas - - - - - tle, how nice you'd be — to eat! — Where

Hb.

VI.

hides the prin - cess — who en - joys so great a

hides the prin - cess — who en - joys so great a

*p.*

treat? Ah could she but vi - - sit our  
 treat? Ah could she but vi - - sit our  
 lit - - tle cot - tage bare, She'd ask us to  
 lit - - tle cot - tage bare, She'd ask us to  
 din - ner her dain - - ties to share, She'd  
 din - ner her dain-ties to share, I'm sure she'd  
 ask us to din - - ner, us both  
 ask us to din - - ner, us both  
 cresc. - - - f - - - dimin. -

to din - ner there, to din - ner  
 to din - ner there. to din - ner

*tr.*  
*ff.*  
*p*

there, to din - ner there!  
 there, to din - ner there!

*p*  
*p*

*dimin.* *più p*

Hänsel. (resolutely)  
 No sound I hear, No, nothing is stirring! Come, let's go in.  
 Harp. *p* Harp. *f*

Gretel (pulling him back horrified.)

Are you quite senseless? Hänsel, howe'er can you  
 side it! Hb.  
 Str. *p* Cl.  
*p*

make so bold? Who knows who may live there, in that lovely house? *poco rit.*  
 Vl. 0 Hb.  
*p* *dimin.* *poco rit.*

Hänsel. *a tempo*  
 look, do look, how the house seems to smile!  
*a tempo* Fl.  
*p* Hr. Bass.  
 Bass.

(enthusiastically)  
 Ah! the an - gels did our foot - steps be -  
 Trp. *p*  
 Bass. \* Bass.

Gretel (reflectively.)

The an - gels? Yes, \_\_\_\_\_ it must be

guile!

Fl.

dolce pp

so!

Hänsel.

Yes, Gre - tel, the an - gels are beck' - ning us

Hr.

Bass

Hänsel.

in!

Fl.

espressivo

Più animato.

Gretel.

Yes, let's nibble it, yes, let's nibble it

Come, let's nibble a bit of the cot-tage!

Come, let's nibble it like \_\_\_\_\_

Più animato.

Vi.

fp

hun grg (26)  
2m

(They hop along, hand in hand, towards the back of the stage ; -

(They hop along, hands on hands, toward the base of the stage.)

Trp.: *ff*

2

then stand still,

and then steal along cautiously on tip-toe to the house. After some hesi-

tation Hänsel breaks off a bit of cake from the right-hand corner.)

## Scene III.

Listesso tempo. (♩ = ♩.)

A voice from the house.

26

23 - 131

Nib-ble, nib-ble, mouse-kin, who's nib-bling at my house-kin?

Wind. Harp.

Wind. *dimin.*

Hänsel (starts, and in his fright lets the piece of cake fall.)

O, did you hear?

Gretel (somewhat timidly.)

The wind, the hea-venly wind!

(ditto.)

The wind, the hea-venly wind!

Str. Wind. Str. Bass. Hb.

Gretel (picks up the piece of cake and tastes it.)

Hänsel (looking longingly at Gretel.)

H'm! D'you like it?

Cl. Vcl. Hb.

Gretel (lets Häusel bite it.)

VI. Just taste and try it!

*p.* *#. cresc.*

This musical score page shows the beginning of a scene. The vocal line for 'Gretel' is present, and the orchestra includes violins (VI.) and bassoon (Bb.). The vocal line for 'Hänsel' is introduced with the text 'lays his hand on his breast in rapture.' The score is in common time, with a key signature of two sharps.

Gretel (ditto.)

Hänsel (lays his hand on his breast in rapture.)

Hi! — — —

Hi! — — —

Hi! — — —

The vocal line for 'Hänsel' continues with 'Hi!' repeated three times. The orchestra includes violins, bassoon, and bass (Bass.). The score is in common time, with a key signature of two sharps.

Hi! — — —

Hi! — — —

Hi! — — —

*p.* *cresc.* *f.*

The vocal line for 'Hänsel' continues with 'Hi!' repeated three times. The vocal dynamic changes from piano to forte. The orchestra includes violins, bassoon, and bass. The score is in common time, with a key signature of two sharps.

cake — most de - li - cious, Some more I must take! It's real - ly like Hea - ven To

cake — most de - li - cious, Some more I must take! It's real - ly like Hea - ven To

*p.*

Hb. VI. *p.* Bass.

The vocal line for 'Hänsel' continues with two lines of text: 'cake — most de - li - cious, Some more I must take! It's real - ly like Hea - ven To' and 'cake — most de - li - cious, Some more I must take! It's real - ly like Hea - ven To'. The vocal dynamic is piano. The orchestra includes strings (Hb. VI. Bass.) and bassoon (Bass.). The score is in common time, with a key signature of one sharp.

eat such plum-cake! — It's most de-

eat such plum-cake! — Ah, O how good,

VI. *fp* *fp* *cresc.*

licious! How tas - ty! How sweet!

How sweet, Ah, how

CL. *p.* *Hb.*

It's p'raps the house of a sweet - y-maker!

(calls out.)

tas-ty! Hi! sweet-y-maker!

*cresc.* *f*

Have a care!

A

lit - tle mouse your sweet - ies would share!

Fl.

fp

f

fp

fp

Gretel.

The voice from the house.

Hänsel. The

The

Nibble, nibble, mouse-kin, who's nibbling at my housekin?

Wind.

Wind.

fp

Wind.

dimin.

p

wind, the wind, the hea - - - - - venly wind!

wind, the wind, the hea - - - - - venly wind!

vi. Fl. Gl.

Wind. Str. vol.

(The upper part of the house-door opens gently, and the Witch's head is seen at it. The children at first do not see her, and go on feasting merrily. Then she opens the whole door, steals warily up

Gretel.

24

Wait, you gob - bling mousekin, Here comes the cat from the house - kin!

Cr. ingl. *p espressivo* Bass.

68 to the children, and throws a rope round the neck of Hänsel, who, without any misgivings, turns  
Hänsel (taking another bite.)

Eat what you please, and leave me in peace! *ff. cresc.*

his back to her.)

Gretel (snatches the piece from his hand.)

Poco a poco stringendo.

Hänsel (takes it back from her.)

Don't be un-kind, Sir wind, Sir wind. Heaven-ly wind, I *cresc.*

Gretel. (laughing.)

Ha ha ha ha ha ha ha ha ha *(laughing.)*

take what I find!

Ha ha ha ha ha

*p Str.*

(134)

### Allegro non assai.

ha!

Hänsel (horror-struck.)

ha!

Let go! Who are you?

The Witch (laughing shrilly.)

He he, he he, he he he he he! he!

Wind.

*Allegro non assai.*

*fp* *cresc.*

Hänsel.

Let me go!

The Witch (drawing the children towards her.)

An - gels both! (And goo - sey -

*fp* *Wind.*

Poco ritenuto. (She caresses the children.)

gan - ders! You've come to

*fp* *Wind.* *p espressivo*

vi - sit me, that is sweet! You charm - ing

Più animato.

Hänsel (makes despairing efforts)

chil - dren, so nice to eat! Who are you, |

Tempo come prima.

The Witch.

to free himself.) ug - ly one? Let me go! Now,

dar - ling, don't you give yourself airs! Dear heart

what makes you say— such things?—

Wind *dimin.* — VI. Fl.

124

I am Ro-si-na Dain-ty-mouth, And dear-ly

*dolce* VI. Hr.

love my fel-low men. I'm art-less as a new - - born

*sf* *sf*

child! That's why the chil - - dren to me are so dear,

VI. Fl. Ten.

*p*

so dear, so dear, ah,

(caresses Hänsel)

so che - arm - ing to

VI. *dimin.* Bass. *cresc.* *f*

Più animato.

Hänsel (turning roughly away.)

(stamping with his foot)

eat! Go, get you gone out of my sight! I hate, I

VI. Fl. *f* *3* *f* *f*

The Witch. (laughing shrilly.)

loathe you quite! Ha ha, ha ha, ha ha ha ha ha!

Wind. *f* *ff*

## Allegro non troppo.

These dain-ty mor-sels I'm real-ly gloating on, And you, my

vi. *fp* Wind. *fp* cresc. *fp*

Un poco più tranquillo.

lit - - tle maid - en, I'm dot-ing on!

Cl. *p dolce* Ten. *p* Bcl.

Come, lit - tle mou - sey, Come in-to my hou - sey!

Hb. Fl. Cl.

Come with me, my pre-cious, I'll give you sweetmeats de - li - cious!

Hb. Fl. Cl.

(dolce)

Of chocola-te, tarts, and marzipan You shall both eat all you can,

*dolce*  
Str. Cl.

And wed-ding cake and straw-ber-ry ices, Blancmange and ev'- ry-thing

Hb. Fl.

else that nice is, And rai-sins and al - monds, and peach-es and citrons are

Cl. Vcl.

wait - ing, You'll both — find it quite cap - ti - va - - - - ting,

Hb. Vcl. VI. *cresc.* *p espressivo*

Hänsel.

I wont come

yes, quite cap - ti - va - - - ting!

dim.

f

12

Gretel.

You are quite too friend - ly!

The Witch.

with you, hid - eous fright!

See, see!

Hb. Bass.

Fl. Cl.

mf

f

dim.

p

Ten.

p

(pizz.)

See, how sly!

Dear chil - dren, you real - ly may

Fl.

(p)

p

Vcl.

Ten.

trust me in this,

And living with me will be per - fect

Hb.

cresc.

p

68

bliss! Come, lit - tle mou-sey, Come in - to my hou - sey!

Cl. *p dolce*

Gretel. *f*.

But say, what will you

Come with me, my precious, I'll give you sweetmeats de - li - cious!

Vcl.

Gretel.

The Witch.

W.W. 17

with my bro-ther do? Well, well —

I'll feed and fat-ten him up well,

Ten.

*p*

Hb.

Fl.

C1.

Hr.  
Bass.*espressivo*

With ev' - ry sort of dainty de - li-cious, To make him tender and

Cringl.

*p*

tas-ty. And if he's brave and patient too, And do-cile and o -

Fl. Hb. Cl.

Ten. Hr.

be - dient like a sheep, Then, Hän - sel, I'll whisper it

Fl. Hb.

Cr.ingl. cresc. pp dolcissimo Hr.

you, I have a great treat in store

VI. Cl. Hr. cresc.

Cr.ingl. cresc.

Hänsel.

Then speak out loud, and whis - per

for you!

ff Hr. f

not. The Witch. What is the great treat in store for me?

What?

*dimin.*

Cl. Hb.  
Str. *mf*

The Witch.

Yes, my dear children, hearing and sight

Fl. Hr.

*p* Vcl.

Hänsel.

In this great pleasure will dis-appear quite! Eh? both my hearing and see-ing are good! You'd

Cl. Hb.  
p dolce Hr.

Bcl. Vcl.

(resolutely)

better take care you do me no harm! Gretel, trust not her flat-ter-ing words,

*cresc.* Vl. f

(He has in the meantime got out of the rope,  
and runs with Gretel to the foreground.)

Come, sis-ter.come, let's run a-way!

Hb. Cl. VI. Ten. Vcl.

*f* *cresc.* *f* Ten. *vcl.*

(Here they are stopped by the Witch, who imperiously raises against them both a stick which hangs at her girdle, with repeated gestures of spell-binding.)

The Witch.

*Hold!*

(*d* = *d*.)

*f* *p* Trb.

(the stage becomes gradually darker.)

2 4

Ho-cus po-cus, witches' charm! Move not, as you

*fp* *p* *f* *p* Trb.

fear my arm!

Back or forward do not try,

*fp* *p* *f*

24

Fixed you are by the e-vil eye!

(Here the knob of her stick  
begins to glow with light.)

Head on shoul-ders fixed aw - ry!

Poco a poco più animato.

Ho - cus po-cus, now comes jo-cus: Children, watch the ma-gic

Più tranquillo.

(Fresh gestures:  
then she leads

head, Eyes are star - ing, dull as lead! Now, you a - tom, off to bed!

1 2 1 2 2 4  
Hänsel, who is gazing fixedly at the illuminated head, into the stable, and shuts the lattice door upon him.

Ho-cus po-cus, bo-nus jo-cus, ma-lus lo-cus, ho-cus po-cus! Bo-nus

Str. *pp* dimin. Hb. *espressivo*  
Cr. ingl. Cl.

(The stage gradually becomes lighter, whilst

jo - cus, ma-lus lo-cus! Ho-cus po-cus, bo-nus

Fl. Bass. Bcl. Bass. Bass. Dble. B. Dble. B. Dr.

the light of the magic head diminishes.)

jo-cus, ma-lus lo-cus, ho-cus, po-cus!

*dimin.* Dr. *pp*

Molto tranquillo.

The Witch (contentedly to Gretel, who still stands there motionless.)

Now Gre - tel, be o - be-dient and wise, While

Cr. ingl. Hr.

1 8 2 3 1 2 3

Hän-sel's growing fat and nice. Well feed him up, you'll see my

Hb.

Cr. ingl.

rea - son, And with sweet al - monds and with rai-sins sea - son. I'll go in -

Cl.

Hr.

Bass

doors, the things to pre - pare, And you remain here where you

Gretel (stiff and motionless.)

(She grins as she holds up her finger warningly, and goes into the house.)

are!

O what a horrid

VI.

Cl.

VI.

pp

Teh.

fp

Dr.

## Un poco più animato.

Hänsel (whispering hastily.)

witch she is!

Gre-tel, sh!

don't speak so loud!

Be ve-ry

Wind.

pp Ten.

sharp, watch well and see What-ev-er she may do to me!

Pre-tend to do all she com-mands — O there she's coming

cresc.

## Più animato.

(The Witch comes out, satisfies herself that

back —

sh!

hush!

Gretel is still standing motionless and then spreads before Hänsel almonds and raisins from a basket.)

Hr.

Cl. 2

Fl.

Dr.

Ten.

VI.

Wind

cresc.

## Allegro.

The Witch.

## Molto ritenuato.

(Sticking a raisin into Hänsel's mouth)

## Più animato.

(She turns to Gretel and disenchants her with a juniper branch.)

## Allegro.

(Gretel moves again.)

Ri-gid bo-dy loosen, hush!

Now up and move again.

bright and blithesome, limbs all be-come a-gain sup-ple and lithesome! Go my pop-pet,

go my pet, You the ta - ble now shall set: Lit - tle knife, lit - tle fork,

Bass. Hb. Fl. Cl.

lit - tle dish, lit - tle plate, Lit - tle ser - vette for my lit - tle mate!

(She threatens and titters. Gretel hurries off.)

lock you up too in a trice!  
He he he he he he!

**Molto più lento.**

(To Hänsel who pretends to be asleep.)

(To Hänsel who pretends to be asleep.)

9

The fool is slumb'-ring, it does seem

Cr. ingl. Vcl.

*espressivo*

Bass.

queer How youth can sleep and have — no fear! Well, sleep a -

way, you sim - ple sheep, — Soon you will sleep your

last long sleep! —

Cl.  
Hr. Rel.

But first with Gre - tel I'll be - gin, Off

Hb.  
Vel.

you, dear maid-en, I will dine; — You're so ten - der, plump and

VI. ritard. Hb. dolce  
ritard. p

gross.

## Allegro.

147

good, — Just the thing for witch-es' food!

(She opens the oven door and sniffs in it, her face lighted up by the deep red glare of the fire.)

Hb. Fl. ff Cl. f p Dr.

cresc.

poco ritenu.

Wind. 8

ff dimin.

2 3

2 3

The dough has risen, so we'll go on pre-par-ing.

Ten.

2 3

Hark, how the sticks in the fire are crackling!

Wind. Str. f f p fp

(She pushes a couple more faggots under; the fire flames up and then dies down again.)

The Witch (rubbing her hands with glee.)

Yes, Gre-tel mine, how well off you I'll dine!

See, see, 0 how sly! —

When in the ov-en she's peep-ing, quick-ly be-hind her I'm creeping!

poco riten.

One lit-tle push, bang  
Str.

Goes the door, clang! Cl. Then soon will Gre-fel be  
 Bass. VI.

just done to a T! And when from the ov-en I take her shell  
 Fl. VI. Fl. Hr.

look like a cake from the bak-er! By ma-gic fire red chang-lin - to gin-ger-bread!  
 Hb.

See, see how sly! He he, he he,  
 VI. cresc.

he he, he he, he he he he he hel  
 - piu cresc.

## L'istesso tempo. (♩=♩)

(In her wild delight she seizes a broomstick and begins to ride upon it.)

So hop, hop, hop, gal-lop, lop, lop! My broom-stick nag, come do not lag!

(She rides excitedly round on the broomstick.)

At dawn of day I ride a-way, Am

(She rides again; Gretel meanwhile is watching at the window.)

here and there and ev- ry-where!

Fl.

Hb.

At mid-night hour, when none can know, to join the witch-es' dance I go!

cresc. - f  
 And three and four Are witches' lore, And  
 Cl. p  
 five and six Are witches' tricks, And nine is one, And  
 Hb.  
 ten is none, And seven is nil, Or what she will!  
 cresc. - 3  
 And thus they ride till dawn of day!  
 mf p cresc. -

(Hopping madly along she rides to the back of the stage, and vanishes for a time behind the cottage.)

comes visible again; she comes to the foreground, - - - - -

where she suddenly pulls up - - - - - and dismounts.)

(She hobbles back to the stable and tickles Hänsel with a birch-twig till he awakes.)

## The Witch.

Up, awake, my mankin young; Come show to

Listesso tempo.

Trp.

(Hänsel puts his tongue out.)

(Smacks with her tongue.)

me your tongue!

Dainty morsel!

Fl. *mf* Hb. *p dolce* Cl. *p*

(ditto again)

Dainty morsel!

Fl. Hb. Cl.

Lit - tle tooth - some man - kin come,

Now let me see your thumb!



Fl.

Fl. *f*

Vl. *cresc.* -

Ten.

(Hänsel pokes out a small bone.)

1 2 1 2

Hb.  
Bass.  
VI.  
Str.

Ge - - mi - ni!

ho! O how scraggy, how lean!

ho! O how scraggy, how lean!

Ur - chin, you're a scraggy one, As bad

*p* Str. cresc.

Ur - chin, you're a scraggy one, As bad

*p* Str. cresc.

— as a ske-le-ton!

Str. *p* *mf* *f* Hr. (pizz.)

— as a ske-le-ton!

Str. *p* *mf* *f* Hr. (pizz.)

The Witch (calls.) (Gretel appears at the door.)

Mai-den! Gre-tel! Hb. Cl. Or. Ingl.

*p* Fl. *p* Bass.

The Witch (calls.) (Gretel appears at the door.)

Mai-den! Gre-tel! Hb. Cl. Or. Ingl.

*p* Fl. *p* Bass.

## The Witch.

Bring some raisins and almonds sweet, Hänsel wants some more to

Fl. cresc.

(Gretel runs into the house, and returns immediately with a basket full of almonds and

eat! —

Vl. cresc.

Hr.

raisins.)

Gretel.

(Whilst the Witch is

Here are the almonds!

Hb. Bass. Vel.

feeding Hänsel, Gretel gets behind her and makes the gestures of disenchantment with the juniper-branch.)

Gretel (softly).

Ho-cus pocus, el-der-bush,

Ten. Vl. dim. Fl. (pizz.) Hb. pp

The Witch (turning suddenly round.)

Ri-gid bo-dy loosen, hush! What were you saying, little goose?

Vl. pp

The Witch. (sticks a raisin into Gretel's mouth.)

He hehe! my little Miss, I'll stop your mouth with this!

Fl. Hb. Fl. Fl.

dimin. *p* Ten.

(She opens the oven door; the heat has apparently diminished. Meanwhile Hänsel makes violent signs to Gretel.)

Hänsel (softly opening the stable door.)

The Witch (looking greedily at Gretel.)

Sis- ter, dear, — O be-ware! —

She makes my mouth wa-ter,

Bass.

Fl.

Cl.

Wind.

Cl.

Bel.

Bass.

Cl.

Viol.

This pretty little daughter!

Come, Gretel mine!

sugar-maiden mine!

Cr. ingl.

Fl.

Bass.

Hr.

(Gretel comes towards her.)

Peep in the oven, be steady, See if the gingerbread's ready!

VI.

Fl.

VI.

mfp

Str.

Ten.

Bass.

Care-ful-ly look, pet, Whe-ther it's cooked yet, But if it wants more

Cr. ingl.

VI.

p

p

(Gretel hesitates.)

Hänsel (slipping out of the stable)

Shut quick the door!

Sis - ter dear,

Fl. 3  
Fl. 3  
Hb.  
Bass.

Cl. Bass.

9/8

Gretel (making herself out very awkward)

Have a care! — I don't un-derstand what I have to do!

VI. 6/8  
espressivo

The Witch.

Just stand on tip - toe, Head bending for - ward, Try it, I pray, It's merely play!

Hb.  
Fl. 3  
VI.  
Hr.

Hänsel (pulling Gretel back by her frock)

Gretel (shyly.)

Sis - ter dear, Now take care! I'm such a goose, don't un-derstand!

Hr.  
Bass.

fp  
p dolce  
Ten.

(68) *Look, the oven*

You'll have to show me How — to stand on tip-toe!

Cl. Hr. Wind.

pp Ten. dimin.

Furioso.

The Witch (makes a movement of impatience) (She begins creeping up to the oven, muttering all the time, and just as she is bending over it, Hänsel and Gretel give her a good push, which sends her toppling over into it, upon which they quickly shut the door.)

Do as I say, It's merely play!

VI. Hr. Trb. Bass.

f mf

oven, muttering all the time, and just as she is bending over it, Hänsel and Gretel give her a good push, which sends her toppling over into it, upon which they quickly shut the door.)

Cl. Ten. cresc.

f cresc.

Gretel (mocking her.)

"Then one lit-tle push, bang Goes the door, clang!" You, —

Hänsel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You, —

ff f p p

not Gretel, then will be Just done to a T! (Hänsel and Gretel fall joyfully into one another's arms.)

not Gretel, then will be Just done to a T!

**The Witch Valse.**

Un poco meno mosso. (♩ = ♩)

Hur - rah! Now sing the

Un poco meno mosso. (♩ = ♩)

Hur - rah! Now sing the

*ff (pesante)*

witch is dead, Real - ly dead, No more to dread! Hur - rah!

witch is dead, Real - ly dead, No more to dread! Hur - rah!

Fl.

Now sing the witch is still, Death - ly still, We can eat our fill! Now all the

Now sing the witch is still, Death - ly still, We can eat our fill! Now all the

*mf p*

spell is o'er, Real - ly o'er, We fear no more! Yes let us  
spell is o'er, Real - ly o'er, We fear no more! Yes let us

*a tempo*

other's hands.)

hap-py be, Dancing so mer - ri-ly; Now the old witch is gone, Well have no end of fun!

hap-py be, Dancing so mer - ri-ly; Now the old witch is gone, Well have no end of fun!

*fuze allegr.*

Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -

Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -

*cresc.*

(They take each other round the waist and waltz

rah! Hur - rah!

rah! Hur - rah!

*ff*



together, first in the front of the stage, and then gradually in the direction of the Witch's house.)

ff

Hb.

Cr. ingl.

fp espressissimo

vcl.

(When they get there Hänsel breaks loose from Gretel and rushes into the house, shutting the door after Vcl.

dolce

Dr.

him. Then from the upper window he throws down apples, pears, oranges, gilded nuts, and all kinds of

VI.

dolce

sweetmeats into Gretel's outstretched apron.)

Three staves of musical notation for orchestra and choir. The top staff shows a Tenor part (Ten.) with dynamic *p*, a Bassoon part (Hb.) with dynamic *ff*, and a Bass part (B.) with dynamic *hp*. The middle staff shows a Violin part (VI.) with dynamic *p*. The bottom staff shows a Cello part (Cello) with dynamic *cresc. -*.

(Meanwhile the oven begins crackling loudly, and the flames burn high. Then there is a loud crash, and

A single staff of musical notation for orchestra. It features a Violin part (VI.) with dynamic *f* and a Cello part (Cello) with dynamic *cresc. -*.

the oven falls thundering into bits.)

A single staff of musical notation for orchestra. It features a Violin part (VI.) with dynamic *ff* and a Cello part (Cello) with dynamic *ff*.



(Hänsel and Gretel, who in their terror let their sweetmeats all

fall down, hurry towards the oven startled, and stand there motionless. Their astonishment increases when

they become aware of a troop of children around them, whose disguise of cakes has fallen from them.)

Gretel. (spoken) There, see those little children dear,  
Hänsel. (spoken) I wonder how they all came here!

## Scene IV.

Molto tranquillo. (♩ = 80)

Sopranos (Girls)

(motionless)

Gingerbread Children.

Altos (Boys)

We're

pp

We're

Molto tranquillo. (♩ = 80)

VI.

Str. (con sordino)

and with closed eyes as the cake figures were before.)

saved, we're freed for e - ver - more!

saved, we're freed for e - ver - more!

Hb.

Hr.

Gretel.

Your eyes are shut, pray who are you? You're sleep - ing, and

Ten.

Wind. *Re.*\* *Re.*

yet you're singing tool

sempre pp

0 touch us, we

0 touch us, we

pp

*Hänsel (embarrassed.)*

0 touch them for

pray, that we may all a - wakel

pray, that we may all a - wakel

m.s.

m.s.

*Gretel.*

Yes, let me stroke this in - nocent face!

me, I dare not try!

\* Ped. \* Ped. \* Ped. \*

(She caresses the nearest child, who opens its eyes and smiles.)

167

Sheet music for Gretel's caressing of the children. The score consists of two systems of music. The top system shows two staves: soprano and bass. The soprano part has lyrics: "O touch me too, O touch me too, that" repeated, followed by "I also may a - wake!". The bass part provides harmonic support. The bottom system continues the soprano line with "I also may a - wake!" and concludes with a dynamic instruction "p" and a crescendo line. The music is in common time, with a key signature of three sharps.

(Gretel goes and caresses all the rest of the children, who open their eyes and smile, without moving. meanwhile Hänsel seizes the juniper - branch.)

Poco a poco accelerando sin' al -

Sheet music showing Gretel's acceleration and Hänsel's action. The soprano part begins with a dynamic "cresc." followed by a melodic line. The bass part provides harmonic support. The music is in common time, with a key signature of three sharps. The soprano line ends with a dynamic "p" and a crescendo line.

Hänsel.

Sheet music for Hänsel's incantation. The soprano part has lyrics: "Ho-cus po-cus el - derbush! Ri - gid bo - dy loosen, hush!". The bass part provides harmonic support. The soprano line ends with a dynamic "mf" and a crescendo line.

(The Children jump up and hurry towards Hänsel and Gretel from all sides.)

Single.

We thank,

we

Single.

We thank,

we thank — you

Tempo vivace. ( $\text{d} = 80$ )

Cl.

Hb.

f

Hr.

All.

(The children close in a circle round

H. and G.)

thank — you both!

The spell is broke and we are free, We'll

both!

The spell is broke and we are free, We'll

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

hands to - ge - ther while we sing! Then

hands to - ge - ther while we sing! Then sing and spring, then dance and sing, For

*mf*

sing and spring, then dance and sing, That through the wood our song of praise may

cakes and all good things we bring, That through the wood our song of praise may

*cresc.* - *f*

*p* *cresc.* -

sound, and e - - cho re - peat it all a - round! *cresc.* -

*p* *cresc.* -

sound, and e - - cho re - peat it all a - round; all a - round!

*p* *cresc.* - *ff*

(drawing back.) The

(drawing back.) We thank!

We thank!

Hb. Hr. dimin. Bass. Ten.

an - - - gels whis - pered in dreams to us in si - lent night

(Four Gingerbread Children at a time surround Hänsel and Gretel, and bow gracefully to them.)

Vl.

*p* *espresso*

Viol. Ped. \* Ped. \* Ped. \* Ped. \*

Gretel.

Ye an - - gels,

What this happy, happy day has brought to light. Ye an - - gels,

Single. *p*

Praise

and

thanks!

Single. *p*

We

Fl. VI.

*sempre Ped.*

who have watched o'er our steps and led them right, You we praise and

who have watched o'er our steps and led them right, We

Single.

We thank you both —

thank you both for all our joy and won-drous de - light!

thank for all our joy and won - drous de - light, —

praise — and thank, — we praise and thank — for all our

— for all our joy — and won - drous de - light, — for all our

We thank you both — for all our won - drous de - light! We

for all our de - light!  
 joy and won - drous de - light!  
 joy and won - drous de - light!

All. We'll thank you  
 thank you both for our de - light!

We'll thank you

(They all press round Hänsel and Gretel to shake hands with them.)

all our life!

We'll

all our life!

We'll thank you all our life!

Gretel.

We thank you now, we  
 Hänsel.

We thank you now,

thank you all our life!

We thank you both, we

We'll thank you all our life!

We thank,

cre

thank you now, We thank \_\_\_\_\_ for our de - light!

We thank you now, We thank \_\_\_\_\_ for our de - light!

We thank \_\_\_\_\_

thank you both, We thank \_\_\_\_\_ you all our life!

We thank \_\_\_\_\_ you all our life!

We thank you all our life! We

- seen - do f Hr. Ten.

Lea. \*

We

We

We praise and thank you both for

praise and thank you both for all our joy, all our de-light, for

VI.

Lea. \* Lea. \* Lea. \* Lea. \*

*poco**ritard.*

thank, — we thank for our — de - - -

praise — and thank you now for our — de - - -

all our joy and for all our — de - - -

all our joy and our de - light, for all our de - - -

*poco* *ritard.*

Un poco ritenuto.

light! —

light! —

light! —

light! —

Father (behind the scene.)

Tra la la la, tra la la la, Were our children on - ly here!

Un poco ritenuto.

Wind.

(The Father appears in the background with the Mother, and stops when he  
(half spoken))

Trala la la la, tra la la la la, Ha! Why they're really there!

*dimin.* *Vivo.* *vi.*

Mother, look, there really

sees the children.)

1 2 Last Scene. 1 2

Hänsel (running towards them.)

line!

Allegro molto. ( $d=120$ )

Fa - ther! Mo - ther!

Hr.

Gretel. (the same.)

Mother.

Father.

Fa - ther! Mo - ther! Chil - dren dear! 0

(Joyful embracing.)

wel - come, poor chil - dren in - no - cent!

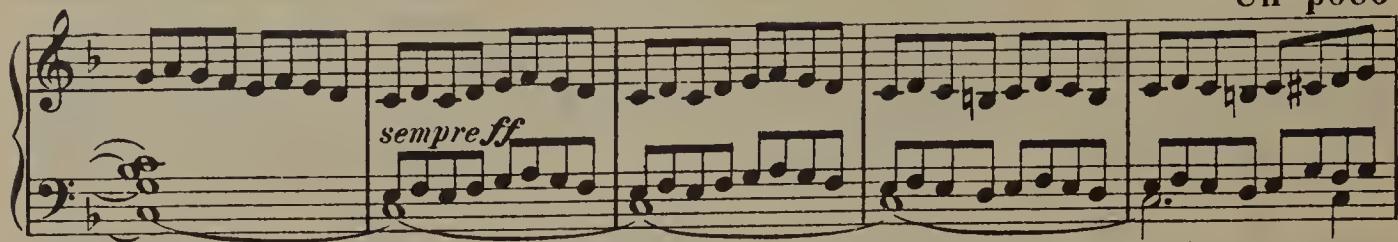
seen

do

ff

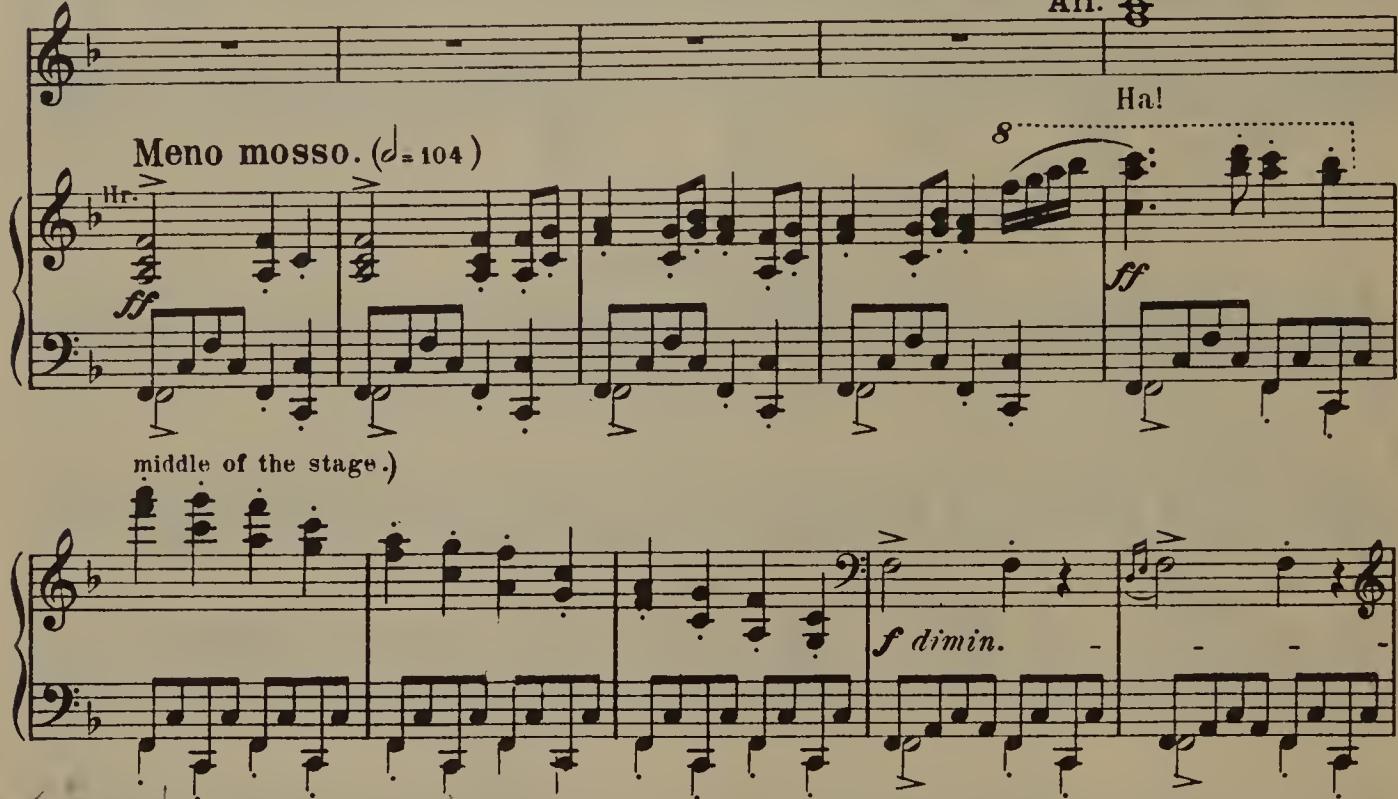
(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the

Un poco

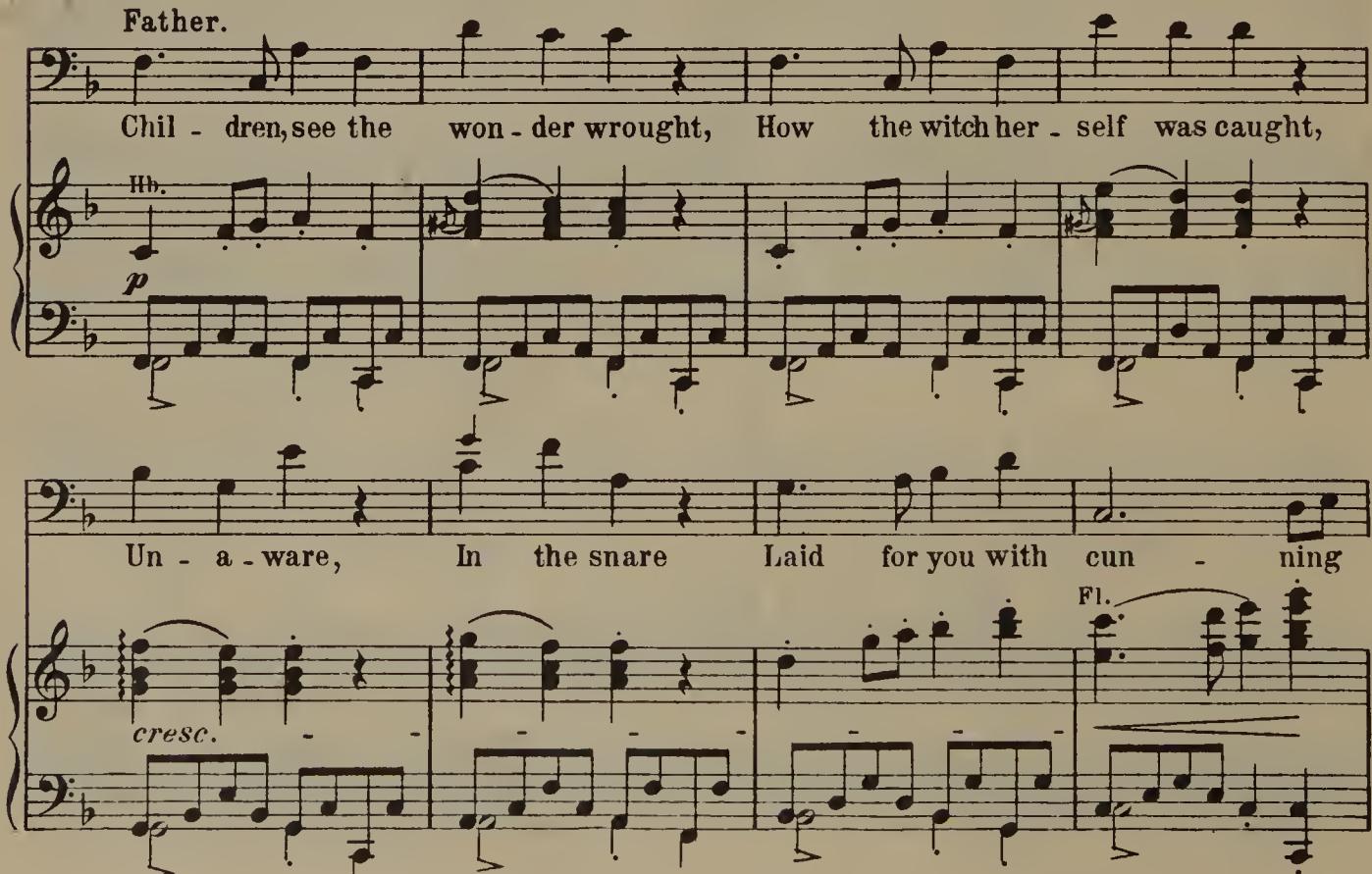


ruins of the oven. At the sight of her they all burst into a shout of joy. The boys place the Witch in the

All. 



Father.



All the rest.

See, O see the won-der wrought, How the witch her - self was caught,

rare!

VI.

Un - a - ware In the snare Laid for us with cun - ning

cresc.

(The two boys drag the Witch into the cottage.)

rare!

Such is Heaven's chastisement, E - vil works will have an end.

Cl.

Fl.

Bass.

Poco a poco più allargando.

riten.

When past bearing is our grief, God the Lord will send us sure re - lief! Yes,

Wind.

vi. rit.

p Str.

When past bearing is our grief, God the Lord will send \_\_\_\_\_ re -

*p* Wind. *pp* Vd.

Maestoso.

Gretel.

Piu allargando.

molto cresc.

When past bearing is our grief, God the Lord will

Hansel.

When past bearing is our grief, God the Lord will

Mother.

When past bearing is our grief, God the Lord will

Father.

When past bearing is our grief, God the Lord will

When past bearing is our grief, God the Lord will

When past bearing is our grief, God the Lord will

Maestoso.

When past bearing is our grief, God the Lord will

Molto vivace. ( $\text{d}=120$ )

send \_\_\_\_\_

re - lief!

send \_\_\_\_\_

re - lief!

send \_\_\_\_\_

re - lief!

(Whilst the children dance in a joyous  
circle round the group, the curtain falls.)

send

re - - - - lief!

send \_\_\_\_\_

re - lief!

send \_\_\_\_\_

re - lief!

Molto vivace. ( $\text{d}=120$ )

Re.

\*

Re.

\*

The End.





## DATE DUE

JA 4 '65	JY 8 '75		
JE 7 '68	FE 3 '70		
MR 6 '68	FE 16 '77		
FE 27 '71	MR 16 '77		
FE 22 '73	MR 28 '77		
AP 19 '74	AP 6 '77		
JE 14 '74	AP 21 '77		
DE 27	NO 13 '79		
FE 3 '75	JAN 15 '83		
MR 13 '75	NO 25 '81		
AP 12 '75	AP 26 '91		
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